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NEW YORK, DECEMBER 15, 1938

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EUGENE GOOSSENS

Returned from Conducting English Orchestras, Is Resuming His Leadership of the Cincinnati Symphony Orchestra

THE VIENNA CHOIR BOYS

on the steps of St. Patrick's Cathedral, New York, where they participated in the Mass on December 11. The following night in Carnegie Hall they appeared with the National Orchestral Association (Leon Barzin, conductor) and on December 18 assist the Anita Zahn Little Duncan Dancers in a Christmas program in Town Hall.

(BELOW)

ADA PAGGI

as Suzuki in the Chicago City Opera Company's first performance this season of Madam Butterfly.

HILDE REGGIANI,

coloratura soprano, made her American debut on November 4 with the Chicago City Opera Company. (Photo by M. Camuzzi of S. A. Crimella Studio.)

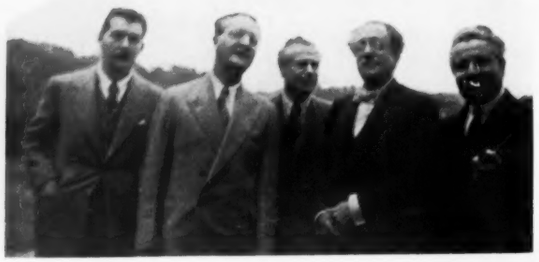
THE CESARE SODEROS,

father and son. The young violinist plays a return engagement in February with Les Concerts Symphoniques of Montreal (Wilfred Pelletier, conductor). He recently appeared on the Magic Key broadcast with his father directing the orchestra. (Photo © by Leon Elzin.)

(BELOW)

THE HART HOUSE STRING QUARTET

with Frank Bridge, British composer, whose Three Idylls was given in Toronto on November 12. Left to right, Adolphe Koldofsky, James Levey, Boris Hambourg, Mr. Bridge and Milton Blackstone.



JOSEPH SZIGETI and BELA BARTOK

discuss the rhapsody which the composer wrote for the violinist and Benny Goodman, clarinetist, and which has its premiere at the Szigeti concert in Carnegie Hall, New York, on January 9.

(LEFT)

DISCUSSING SEQUENCES FOR HOTEL IMPERIAL

at the Paramount Studios are, left to right, Richard Hageman, composer - conductor, formerly of the Metropolitan Opera, who is writing the score; Isa Miranda, who plays the leading role; and Phil Boutelje, musical advisor. (Photo © by Paramount Pictures, Inc.)

(RIGHT)

GRACE MOORE and GUSTAVE CHARPENTIER

discussing the composer's Louise which the Metropolitan Opera soprano is making in Paris for a French film company. (Wide World Photos.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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Bruno Walter, Ex-Germanic, Welcomed as Citizen of France

Reception Celebrates Event—American Conductor's Concert—Marian Anderson Sings—Rummel in Liszt Program

By IRVING SCHWERKÉ

PARIS.—Bruno Walter has become a French citizen. The event was celebrated by a large reception given by Le Comité d'Acceuil du Théâtre, in Walter's honor, at the Hotel Salomon de Rothschild. The Minister of National Education had a speech of welcome read in his —the Minister's name—to which Walter replied in terms considered appropriate to such festive occasions.

Three nights later a Paris Opéra audience applauded pianist Bruno Walter and violinist Jacques Thibaud in Beethoven, Mozart and Franck sonatas. A few days after that, Walterites had the further opportunity to cheer the *maestro* (Salle Pleyel) for his leading of the Verdi Requiem and Mozart's Jupiter Symphony, his aids in the feat being the Conservatoire Orchestra, a chorus of two hundred and fifty, and soloists Hoerner, Szanto, Jouatte, and Singher. Which, for the moment, is all I know about Bruno Walter.

AMERICAN CONDUCTOR

The best interpretations of Benjamin Grosbayne, leading the Paris Symphony Orchestra, were Don Juan (Strauss) and Fire Bird (Stravinsky), in which he demonstrated surer and profounder acquaintanceship, hence was able to express them more freely and communicatively, than was the case with Beethoven's seventh symphony which did not surpass good routine, and Berlioz' Carneval Romain, which seemed disjointed and spiritless. Grosbayne was warmly received by a numerous audience.

PARIS DEBUT

Another appreciated Paris debut was Issay Dobrowen's, who made the Pasdeloup Orchestra sound as if it really had knuckled down to some good, hard practising. The slow movement of Handel's D minor concerto grosso attained effective heights and, so far as one listener is concerned, was Dobrowen's best achievement. Scriabine, Liadoff, Moussorgsky and Strauss also figured on the menu. The fêted soloist was Magda Tagliaferro who played the Schumann piano concerto, and whose performance displayed a remarkable sense of security, abundant technic, and an engaging maturity of style. The warmth of the lyrical passages, however, the pianist missed almost entirely.

Herman Scherchen, heading the Société Philharmonique Orchestra, gave works of Bach, Mozart (pieces for thirteen wind instruments) Méhul's D major symphony (interesting from a museum point of view) and Markevitch's Le Nouvel Age (not interesting from any point of view).

OF MARIAN ANDERSON

This singer's recital (Paris Opéra) disappointed me as much as some of her former exhibitions thrilled me. Miss Anderson was not at the top of her vocal form, and a hitherto opulent organ seemed to be less lustrous and emotional than on past occasions. Then, her sombre program and some lack of color in delivery! If the other evening be a criterion, Miss Anderson should leave Bach cantatas with flute and piano, severely alone. She should also study Schubert's Erl King from the dramatic angle for as she did it, it was only theatrical, and an easy theatricalism at that. Death and the Maiden, on the other hand, was soul-stirring, thanks to Kosti Vehanen's accompaniment as well as

(*Continued on page* 30)

London Sibelius Festival Led by Sir Thomas Beecham

Ducal Listeners Attend to Honor Finnish Master—Eugene Goossens Conducts Philharmonic Orchestra—Grace Moore's Concert Singing Draws Radio Fans—Flagstad in Recital

By HUGH LIVERSIDGE

LONDON.—The second concert of the Sibelius Festival took place at Aeolian Hall, Sir Thomas Beecham opening the program with Rakatasava, a suite for strings and percussions. The Hungarian Quartet then sang Voces Intimae. Aulikki Rautawara, scheduled for songs, failed to appear due to the delayed arrival of her plane. Sir Thomas filled in and concluded the seance with Romance in C major and the Incidental music to King Christian.

The following concert featured the tone poems En Saga, Night Ride and Sunrise, and symphonies (No. 1 and 6), all read with real effect. The last seance, held in Queen's Hall, was chiefly interesting for Eva Turner's noble singing of the tone poem for soprano and orchestra. The fifth symphony was another notable feature of the program.

A Covent Garden orchestral concert under Sir Thomas was particularly interesting. In addition to stirring performances of Haydn's B flat symphony and Beethoven's Fifth Symphony, Mr. Gregory, first horn player of the London Philharmonic Orchestra, gave Mozart's beautiful horn concerto, receiving ovations for his masterly reading. Wynn Reeves, first violinist of the same orchestra, conducted.

After a long absence, Eugene Goossens conducted the London Philharmonic Orchestra at Queen's Hall. His magnificent program, directed with consummate finesse, included Beethoven's Egmont Overture, Haydn's symphony (No. 93) and Debussy's La Mer, as well as the conductor's concerto for oboe, in which Leon Goossens scored for his virtuosity and inimitable style.

OFFERINGS IN RECITAL

Grace Moore and Walter Rummel gave a concert at Albert Hall in aid of Queen Mary's Hospital for the East End. A capacity audience, including a majority of film fans, was on hand, responding to Miss Moore's every gesture and vocal inflection. Miss Moore's vocal technic has improved sensibly, and her singing of Mimi's air (Bohême) songs by Massenet, Delius, Debussy, De Falla, Hageman, Roger Quilter, and that hardy annual, Un bel di, were delightful in every respect. Ivor Newton's accompaniments showed the soul of discretion and understanding. Walter Rummel distinguished himself in Chopin and Liszt.

Marian Anderson gave a remarkable vocal exhibition at Queen's Hall. Her singing of Carissimi's A bruno vestite would have made many contraltos envious, and no soprano could have sung Schubert's Die Vögel better. In view of Miss Anderson's dual powers, Der Erlkönig made marked impression. Kosti Vehanen's accompaniments played no small part in the success of the evening.

(*Continued on page* 30)

Berlin Music Life Active Despite Troublous Times

Volksoper Flourishes — Noted Soloists in Many Recitals — Italian Music Featured

By ANTONIO LORA

BERLIN. — The Volksoper presented Franco Alfano's revised four-scene opera Katjuscha, known also as Resurrection. The score is dramatic and rich in melodic content, the instrumentation effective and colorful. The stage direction under Hans Hartleb was excellent in every detail as were the costumes by Walter Kubbernuss. Of the three alternating casts, all under Walter Koenig's temperamental conducting, this reviewer heard Emmy Stoll (Katjuscha), Franz Klarwein (Prince Dimitri), Margarete Kraemer-Bergan (Baroness Sofia), Walter Haense (Wladimir) and Edith Sajutz (Matrena) —capable in every respect.

Another interesting operatic event at the same house was Gluck's Alceste, given here for the first time in forty years. Alceste was sung by Else Link, guest artist, who gave a sincere portrayal of the sacrificial queen. Other members of the cast were Wilhelm Trautz (King Admet), Gertrud Luescking and Karola Goerlich (Royal Children), Guenther Baum (Apollo) and Franz Klarwein (Evander). The choral work, under Ernst Genff, was exemplary, contributing largely to the success of the performance. Hanns Ado Mueller conducted, Carl Moeller was stage manager, and the classic Grecian scenery and costumes were by Werner Guder.

ORCHESTRAL CONCERTS

For the second Philharmonic Orchestra subscription concert, Karl Boehm led a program of Weber's Der Freischütz Overture, Mozart's Haffner Symphony,

(*Continued on page* 30)

Unionizing of Teachers Stirs Opposition

Plan of Milwaukee Musicians' Local to Enlist Some 1,500 Private Music Pedagogues of State in Its Organization Protested by Club Women— Higher Rate of Pay Might Jeopardize Lessons for Poorer Pupils, It Is Said

By JUSTIN McCARTHY

MILWAUKEE, WIS.—The announced program of the A. F. of L. Musicians' Union to organize the 1,500 or more private music teachers in Milwaukee has created a sensation in music circles throughout the state and drawn wide comment from persons on all sides.

At the eighth annual convention of its fourth and fifth districts, the Wisconsin Federation of Music Clubs, following an attack on the union plan by Mrs. E. C. Thompson, Madison, Federation state president, adopted a resolution which condemned the proposal.

"Standards of music cannot be improved by unionization, any more than can standards of religion or of art," Mrs. Thompson said.

The reply of Volmer Dahstrand, president of the Musicians' Union, was that conditions in the profession of teaching are deplorable and that wages of at least fifty or seventy-five cents an hour should be guaranteed the teachers, whereas many work for fifteen cents an hour of teaching. He said that organization would protect teachers from unfair competition which lowers the standards of teaching and art, and asserted the union will fight against free lessons given with purchase of instruments. Several music firms affected have joined the teachers in opposing the union move. Dahlstrand reported that 300 union musicians had joined the Milwaukee Music Teachers' Association, the union group, and that many private teachers are also being enlisted.

Certain music teachers are reported opposed to unionization on the ground that it would deprive many children of the poor from receiving music lessons. It is estimated 20,000 students are studying under private music instructors in Milwaukee. In some classes, it is said, students walked out when they learned the teacher was non-union.

At a recent meeting of the Milwaukee Association of Teachers of Music and Allied Arts, plans were laid to fight unionization. A telegram was received from Mrs. Vincent Hilles Ober, Norfolk, Va., president of the National Federation of Music Clubs, and also from Louis W. Curtis, president of the Music Educators National Conference, both opposing unionization of teachers.

London's Gala Series

LONDON.—The First Music Festival of London will take place from April 23 to May 28. It will comprise performances of opera, ballets, orchestras, choruses, chamber music, and the like, and will be given not only in London, but also in such places as Oxford, Cambridge, Glyndebourne, and Canterbury. Among the conductors engaged are Sir Thomas Beecham, Malcolm Sargent, Sir Adrian Boult, Bruno Walter, and Arturo Toscanini.

Boston Symphony Orchestra Led by Goossens as Guest

Offers New Instrumental Version of Schumann Carnaval—Koussevitzky Conducts Missa Solemnis—San Carlo Opera Appears —Recitals by Notables

BOSTON.—At each mid-November the musical season in Boston gains momentum for a few weeks until concert-giving is interrupted by arrival of the holidays. The present autumn has proved no exception. In addition to a ten-days' visit by the San Carlo Opera Company, subscription concerts by the Boston Symphony Orchestra and other organizations, there has been a spurt of activity.

Eugene Goossens, leader of the Cincinnati Symphony Orchestra, appeared as first guest conductor this season of the Boston Symphony Orchestra, November 24, 25 and 26. The week previous, the Boston Orchestra had made its initial trip of the season to New York.

A conductor of forthright temperament with evident fondness for bringing out the kaleidoscopic tints obtainable from the modern orchestra, Mr. Goossens was no stranger in Symphony Hall. Twice before, in 1926 and 1930, he had been guest leader with the Boston Orchestra.

His program this year was novel to most Bostonians, consisting as it did of items new to these concerts or unfamiliar by reason of infrequent performance. In the first category were the Overture to Handel's Occasional Oratorio, and Mr. Goossens' own colorful compositions in the impressionistic manner—Pastoral and Bacchanal. Tschaikowsky's Manfred, symphonic poem, had not been given here in some years. For American concert premiere, Mr. Goossens proffered the piano suite Carnaval by Schumann, as orchestrated by four Russians, Rimsky-Korsakoff, Liadoff, Glazounoff and Tcherepnine.

MISSA SOLEMNIS SUNG

A notable event was the presentation, a week later by Dr. Serge Koussevitzky, of Beethoven's Missa Solemnis. Given only four times previously by the Boston orchestra on special occasions, the great choral score was thus included for the first times in the Friday and Saturday subscription series. The choruses were the Radcliffe Choral Society and Harvard Glee Club, trained by G. Wallace Woodworth. The soloists were Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass. The part for organ was taken by E. Power Biggs. As was the case at the pension fund performance last April, Dr. Koussevitzky's conducting and the general excellence of orchestra, choruses and soloists resulted in an emotionally overwhelming experience. These performances were recorded.

SAN CARLO OPERA SERIES

Familiar Italian operas, with Faust and Carmen to represent the French repertoire, were offered by Fortune Gallo's San Carlo Opera Company. In the course of the engagement, which began November 17, three singers made Boston debuts; the sopranos Norina Greco and Jean Tennyson, and Ivan Petroff, baritone.

The last-named made a favorable impression, both by his singing and acting, as the jester in Rigoletto. His subsequent scheduled appearances in Faust and a repetition of Rigoletto had to be canceled, however, when Mr. Petroff developed acute appendicitis. At the time of this writing, he is on the danger list at the Boston City Hospital, though his condition is said to be comfortable.

Miss Greco, a young singer, revealed a promising voice and potential talent as a dramatic actress in the title role of Aida. Miss Tennyson, a Chicagoan, made her entry as Floria Tosca at a Sunday matinee—the first Sabbath performance ever given in Boston by Mr. Gallo's forces—of Puccini's opera. A strikingly pretty woman whose natural attributes were further enhanced by her gorgeous costumes, Miss Tennyson employed competently a light lyric voice.

The San Carloans' performances this year, skillfully conducted by Carlo Peroni, and with a number of singers familiar to Bostonians, in leading roles, were characterized by general excellence.

ENGAGED FOR TORONTO

DR. HANS KINDLER, conductor of the National Symphony Orchestra, Washington, D. C., is to be guest leader of the Toronto Symphony Orchestra on January 15, in Toronto. His own ensemble has completed its first major tour of the season. (Photo by Harris & Ewing.)

WINS WAGNERIAN AWARD

JULIUS HUEHN, Metropolitan Opera baritone, has been awarded one of the two scholarships offered by the Juilliard School of Music for study of Wagnerian roles with Friedrich Schorr. Norman Cordon, bass of the Metropolitan, subsequently was named winner of the second award.

At Jordan Hall, November 30, the Boston Chamber Orchestra, consisting of Boston Symphony Orchestra men conducted by Bernard Zighera, began their third season. For two years past, concerts by this group have been notable. Mr. Zighera commendably brought to notice a little-known symphony by Haydn, that in F minor (No. 49) known as La Passione. Jan Smeterlin, whom I am tempted to call a peerless interpreter of Chopin, was soloist in that master's E minor concerto. The program otherwise contained the Pulcinella Suite by Stravinsky and the late Pierné's tepid ballet score, Giration, new to America.

There have been two programs of old music for old instruments. The first, presented November 29 by the Boston Society of Early Music, newly founded by Putnam Aldrich, harpsichordist and Alfred Zighera, cellist and player of the viola da gamba, brought forward works for harpsichord and various combinations of viols by Telemann, Diego Ortiz, Christopher Simpson, Orlando Gibbons, Frescobaldi, Bach and Claude Gervaise. Two nights later, at Paine Hall, Harvard University, Suzanne Bloch was heard in pieces for lute, virginals, recorder and voice. Miss Bloch is a daughter of the Swiss-American composer, Ernest Bloch.

EMINENT RECITALISTS

The past fortnight has been featured by a number of admirable recitals by singers and instrumentalists—Fritz Kreisler, John Charles Thomas and Roland Hayes most notable among them. A feature of Mr. Hayes' program was first public performance in Boston of Eight Epitaphs, settings by Theodore Chanler, New England composer, of verses by Walter de la Mare which simulate epitaphs on ancient English tombstones. A recital on the double-bass by Ludwig Juht of the Boston Symphony Orchestra; a song recital by Camille Girouard, resident baritone whose program was a model of good taste, and the first local hearing in six years of Beniamino Gigli, Italian tenor, have also contributed to the intense activity that has kept music reviewers active. The high-ranking Kolisch Quartet opened at Jordan Hall, November 22, a chamber music series to be played by various string ensembles under auspices of the Medical Bureau to Aid Spanish Democracy.

Quincy Porter, American composer who is now dean of the New England Conservatory, conducted the Boston premiere of his Poem and Dance at a concert by the Conservatory student orchestra in Jordan Hall, December 1.

C. W. D.

Toscanini and NBC Orchestra Begin Tour

Arturo Toscanini and the NBC Orchestra opened a tour of eight Eastern cities on December 13 at Newark, N. J. The appearances are limited to cities within a day's radius of New York because of the ensemble's weekly Saturday night broadcasts. The entire personnel of the orchestra will be utilized on tour.

Concerts in Baltimore on December 27 and in Boston on January 10 have been added to the itinerary of Toscanini and the orchestra.

State Contest for New York World's Fair Scores

The state-wide competition for original works to be heard on National Day, May 24, at the New York World's Fair and conducted by the New York Federation of Music Clubs concludes on January 15, according to Mrs. Edmund H. Cahill, president. Four divisions are provided: a song and the other three for instrumental works. Complete information is available at headquarters of the federation, 118 West Fifty-seventh Street, New York. Judges will be Mrs. John McClure Chase, Mrs. Marione Springer, Mrs. Etta Hamilton Morris and Mrs. Harry C. Vibbard.

RETURNS FOR TOUR

GINA VAN DE VEER, soprano, has returned to the United States for a tour following an extensive season abroad, during which she appeared in Budapest, Prague, Warsaw, Riga, Helsingfors, Stockholm, Oslo, Copenhagen, Amsterdam, The Hague, Vienna, Brussels, London, Paris, Hilversum, Rome, Florence and Milan.

Metropolitan Opera Guild Presenting Series for Young People

Lohengrin on December 9 opened the series of three performances for young people sponsored this season by the Metropolitan Opera Guild. The venture was started two years ago, at popular prices for the school children, with a single performance. Last year two performances of The Barber of Seville were offered.

Juilliard Publication Contest Closing February 1

The annual competition for publication of orchestral works by American composers is announced by the Juilliard School of Music, 130 Claremont Avenue, New York. Native or naturalized Americans are eligible. The works must be suitable for performance by a major symphony orchestra and, if previously performed, should be accompanied by a detailed statement as to this. They are to be sent to Dean Oscar Wagner before February 1.

Gertrud Herliczka on Paris Podium

(Special cable to the Musical Courier)

PARIS.—Gertrud Herliczka scored an outstanding success here on December 4 when she conducted the Paris Symphony Orchestra. Prolonged ovations were accorded for her monumental reading of Tschaikowsky's fourth symphony. Her technical authority, musicianship and power to communicate her interpretations to her players class her among the leading conductors of the day. I. S.

Brahms Cycle Is Begun by Philadelphia Orchestra

Morini and Feuermann Soloists in Double Concerto Under Ormandy Baton—Barber Symphony in Local Premiere—Salmond Plays Curtis Faculty Recital—Norden Conducts Requiem

PHILADELPHIA.—The first concerts in the Brahms Cycle, to be given at intervals during November, December, and January by the Philadelphia Orchestra (Eugene Ormandy, conductor), took place on November 25 and 26, when Erica Morini, violinist, and Emanuel Feuermann, cellist, played the concerto in A minor for violin, cello and orchestra. These artists are well known for the mastery of their instruments, and while this was individually evident, there was also excellent ensemble in the performance of the concerto. The opening solo cadenza for cello, as played by Mr. Feuermann revealed the superb artistry which was carried out through the entire work. The exquisite tones of the two instruments blended beautifully. The artists were recalled many times at the close. The orchestral numbers were Tragic Overture, and the symphony (No. 1) in C minor. Both were finely read and played, with the symphony forming a rich climax to the program.

BARBER SYMPHONY PLAYED

For the concerts of December 2 and 3, two young Philadelphians held the spotlight, as Samuel Barber's symphony in one movement was played for the first time here, and was favorably received, embodying as it does an almost complete symphonic pattern. It is skillfully done, with effective orchestration. The young composer was given a cordial reception at the conclusion of his number. Josef Wissow, pianist, appeared as soloist, playing the Tschaikowsky concerto (No. 1) in B flat major. Mr. Wissow has a comprehensive technic, with force where needed, and beauty of tone in the lyrical parts. His interpretation was excellent, while the orchestra under Mr. Ormandy gave splendid support. A real ovation followed. The final number on the program was Lucien Cailliet's orchestration of the Moussorgsky Pictures at an Exhibition.

NORDEN LEADS BRAHMS' REQUIEM

N. Lindsay Norden gave a brilliant reading of Brahms' German Requiem on December 4 in Mitten Hall with the Philadelphia Civic Symphony Orchestra and Reading Choral Art Society. Sung in English, the work under Mr. Norden's baton was given with a thorough appreciation of its musical values and a deep insight into its emotional and spiritual content. The conductor obtained excellent results from orchestra and singers. Mr. Norden, who is also director of the chorus, was represented by two of his own works, Charity, for soprano, chorus and orchestra, and Song without Words, for violin and orchestra.

SALMOND IN CURTIS RECITAL

One of the outstanding events of the musical season here is the faculty recital of Felix Salmond at the Curtis Institute of Music. This year it took place on November 21. Mr. Salmond played three sonatas—Brahms' in F major (op. 99), Debussy's in D minor, and the Beethoven sonata in A major (op. 69). In addition, he was also heard to advantage in the difficult prelude, sarabande and gigue in D minor by Bach. The *andante*, from Bach's A minor sonata for violin arranged by Siloti, was performed in memory of Leopold Godowsky. Mr. Salmond once again displayed his remarkable tone, phrasing, bowing, and every detail which goes to make up superb playing. Two encores were given. Ralph Berkowitz did beautiful accompanying.

Another recital of interest at the Curtis Institute of Music was that of Lester Englander, baritone, graduate pupil of Emilio DeGogorza, on December 1, with Vladimir Sokoloff at the piano. In Mr. Englander's singing, one was impressed by the amazing clarity of his diction in any language. Secondly, his artistic interpretation of each song was outstanding, having vitality, but no affectation. His splendid breath control was especially evident in the long and difficult phrases of the works of Bach and Handel.

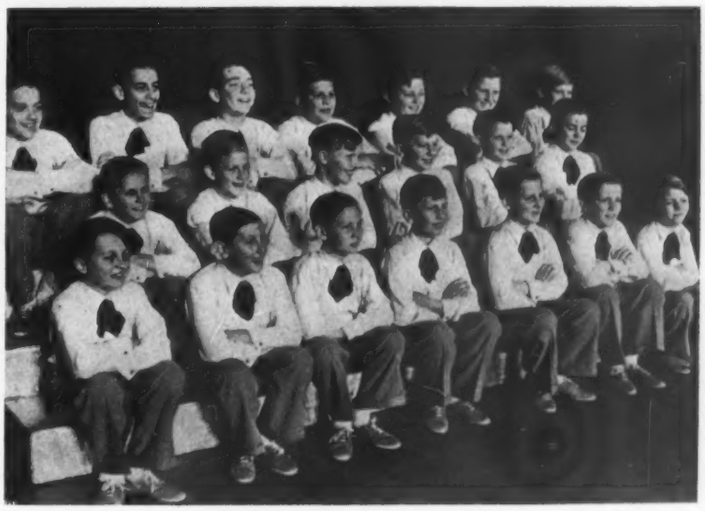
M. M. C.

ADDRESSES TEACHERS

LOUISE ARNOUX,

diseuse, spoke in Atlantic City, N. J., on November 11, before the New Jersey Modern Language Teachers' Association. Mme. Arnoux discussed the building of a French folk song program and illustrated the talk with demonstrations.

Mozart Boys' Choir Coming for Extensive Tour



THE MOZART BOYS' CHOIR

A tour of fifty-eight cities awaits the Mozart Boys' Choir, which arrives in New York on December 28 from the Haydn Basilica in Vienna. It is the first complete American tour of the ensemble, which visited New York and New England last winter.

Dr. Georg Gruber, who first came to this country with the Wiener Saengerknaben, is now the director of the Mozart Boys' Choir, which won attention in the summer of 1937 when its soloists were chosen by Toscanini to sing at the Salzburg Festival in a choral program.

There are twenty boys in the choir, in which Haydn himself sang nearly 150 years ago. Their ages range from ten to fourteen. Their programs on tour will include Humperdinck's Hänsel and Gretel, a musical play based on Strauss' Tales from the Vienna Woods and Mozart's Bastien and Bastienne.

Their countrywide tour, arranged by the Metropolitan Musical Bureau, begins in Augusta, Me., January 2, and concludes in April in California.

Lehmann and Melchior Visit Richmond

"Synchronized" Opera Performance Heard—National Symphony Orchestra in Attractive Offerings

RICHMOND, VA.—The Civic Musical Association presented Lotte Lehmann and Lauritz Melchior in joint recital at the Mosque on November 7. Both were magnificent and the event proved one of the most distinguished concerts Richmond has had in recent years. The program was diversified with songs and duets, and many encores were granted. Paul Ulanowsky and Ignace Strasfogel furnished superb accompaniments.

A performance of Gounod's Faust on November 4 by a process known as "synchro-opera" brought Nanette Guilford, Henriette Wakefield, Arthur Anderson and Carlo Perulli as principals. It was interesting as an experiment but hardly adequate as an operatic presentation.

The National Symphony Orchestra, under Dr. Hans Kindler, appeared under the auspices of the Symphony Society of Richmond at the Mosque on November 15. Bizet's symphony (No. 1) in C major was a novelty and Brahms' symphony (No. 2) in D major was also given. Handel's prelude and fugue in D minor completed the program ably directed by Dr. Kindler.

Music students of the College of William and Mary gave their first recital in voice and piano at the Anderson Art Gallery on November 21, under the joint direction of Helen Fill Rhodes and Mitzie Peterson Cox. The college glee club also appeared. Mrs. Cox presented Lucille Britton, Harriett Roberts, Audrey Kimbrell, Doris Shelander and Bagley Bragg. Mrs. Rhodes' pupils appearing were Gray Chenault, Mary Cosby, Lucille Britton, Katherine Baker, Martha Woodson, Emmy Lou Hetzer and Louise Davis.

The first public performance of Gaul's Holy City heard recently in Richmond was given by Paul Saunier's Second Baptist Church Choir on November 30. Mr. Saunier directed and accompanied at the organ.

J. G. H.

Baloković to Appear with Orchestras and in Recitals

Zlatko Baloković concluded his European tour in Athens, Greece, on November 25. Before returning to the United States he added many re-engagements. The tour was inaugurated on March 18 and during it he gave the Continental premiere of John Alden Carpenter's concerto for violin and orchestra.

His 1939 tour opens in Halifax, N. S. He is soloist on February 12, 14 and 16 with the Vermont Symphony Orchestra; on March 3 and 4 with the Boston Symphony Orchestra; on March 18 with the Detroit Symphony Orchestra; and on April 20 appears with the Youngstown Symphony Orchestra. Many concerts and three broadcasts are also listed.

Maria Safonoff to Be Soloist

Maria Safonoff, pianist, will be guest artist with the Federal Symphony Orchestra at the Federal Music Theatre, New York, December 21. She plays the Chopin Polish Fantasy, orchestrated by her father, Wassily Safonoff. Eugene Plotnikoff conducts.

TO CONDUCT NEW OPERA

FRITZ MAHLER

conducted the Philadelphia La Scala Company in Rigoletto on December 10. On January 5 he conducts the world premiere of Camille de Senez' Horus, in English, followed by a ballet divertissement. Mr. Mahler directs The Princess on the Pea by Ernst Toch, at the Federal Music Theatre, New York, tonight (December 15) and tomorrow night. (Photo by Fayer, Vienna.)

Kansas City Orchestra Presents Strauss' Elektra Under Krueger

Concert Version of Music Drama Heard in Thrilling Performances with Noted Soloists—Fourteen-Year-Old Pianist Bows with Symphonic Forces

KANSAS CITY, MO.—One of the most colossal events ever recorded locally was the concert presentation of Richard Strauss' Elektra with Rose Pauly, Karl Krueger and the Philharmonic Orchestra, December 1-2. The other soloists were Enid Szantho (Clytemnestra) Mary Ann Kaufmann (Chrysothemis), Paul Althouse (Aegisthus), and Chase Baromeo (Orestes). The rich-voiced Mme. Pauly, with her magnificent intensified histrionic gifts, realized a consummate characterization in Elektra and the other principals with their excellent vocalism and artistry fulfilled their quota toward the superb performance. Mr. Krueger's integrity as a conductor was never more fully confirmed than in his splendid reading of the intricate score, nor was the virtuosity of the Philharmonic Orchestra musicians more significant. The audiences of 6,000 (two evenings) were literally swept off their feet. Bravos attended the many recalls, Mme. Pauly insisting upon sharing acknowledgment with Mr. Krueger. The Love Scene from Feuersnot and Salomé's Dance, also by Strauss, were the brilliantly colored items which preceded Elektra.

GUEST SOLOISTS

John Charles Thomas, baritone, Evelyn Swarthout, pianist, and Louise Mary Meissner, fourteen-year-old pianistic prodigy (trained in Budapest) were guest artists with the orchestra in November in the Music Hall of the Municipal Auditorium. Mr. Thomas' fluent vocalism and superb artistry in Verdi and Massenet arias and Duparc and Grieg songs won him ovational applause with eight curtain calls before capacity audiences. The symphony, Beethoven's fourth, was faithfully and virilely recreated by Mr. Krueger. Mother Goose Suite (Ravel) and Flying Dutchman Overture (Wagner) completed the symphonic list. Miss Swarthout made her most successful local appearance in a meticulous reading of the Schumann concerto in A minor on the November 17-18 concerts before capacity audiences. Mr. Krueger's recreation of the Sibelius (No. 2) D major symphony was a masterpiece. The humorous Hary Janos Suite (Kodaly) graced this pair.

CHILD PIANIST IMPRESSES

In her American debut, little Miss Meissner gave an astonishing performance of concerto (No. 1) in C major (op. 15) (Beethoven) as guest artist for the initial concert of the new afternoon Beethoven-Brahms series, November 25, 2,000 attending. And her genius was proven further in the Grieg A minor concerto at the first Popular Concert, November 27. Mature in every respect, with notable technical security, economy of effort and emotional depth, her performances were thrilling. The Philharmonic Orchestra furnished exemplary support for all soloists. Beethoven's (No. 1) symphony in C major was intelligently presented and the Brahms' (No. 1) C minor symphony was given a profound reading by Mr. Krueger. The Romeo and Juliet Fantasie-Overture (Tschaikowsky) was given a masterly recreation in the "Pop" Concert.

RECITAL OFFERINGS

Helen Jepson, soprano, created a furor in her debut recital, November 21, opening the Kansas City Concert Series. There were numerous encores. Her lyric work was particularly notable in Schubert and Debussy groups and Fevrier's L'Intruse. Robert Wallenborn, excellent accompanist, won plaudits in his *soli* (Baton, Poulenc and Dohnanyi items) adding two encores.

The Dresden Boys' Choir (Rudolf Mauersberger, conductor), scored November 12, at Music Hall of the Municipal Auditorium in one of the loveliest *a cappella* concerts ever heard locally. Echolied (Orlando di Lasso) and Schumann, Schubert and Brahms songs were outstanding.

Sergei Rachmaninoff, pianistic titan, drew tumultuous applause from a capacity audience at Ararat Temple, December 13 in his recital, the first of the Fritschy Series. C. C. B.

BACK FROM MEXICO

GRACE ANGELAU

sang Maddalena with the Dell'Orefice Grand Opera Company at the Mosque Theatre, Newark, N. J., December 3. Miss Angelau recently returned to New York after singing in a four weeks' season of opera in Mexico. (Photo by Apeda.)

Toscanini Concludes Half of Season

NBC Orchestra Concerts Present Martucci and Liszt Novelties

Studio 8-H at the NBC headquarters held its usual capacity quota for the weekly Toscanini seance on November 26, and resounded with the customary acclaim for the *maestro's* art and the superior playing of his symphonists.

With his wonted leaning toward Italian composers, Toscanini exhumed the first symphony, in D minor, by Martucci (1856-1909), last heard in New York in 1933. Then the work was found to be serious, but unoriginal, conventionally orchestrated, and somewhat dull. The same impression prevailed at the most recent performance, despite the conductor's devoted efforts.

He was more fortunate with another restoration, that of Liszt's symphonic poem, Orpheus, away from New York some twenty years. The score is rich in fancy, colorful and melodious in the best Lisztian manner. Toscanini revivified the music engagingly.

The second Daphnis and Chloe suite by Ravel glittered and glowed irresistibly under the famed baton, and won a prolonged ovation. The orchestra outdid itself in polish and warmth. Opening the concert was Smetana's Bartered Bride Overture, tossed off in a high mood of exhilaration and with flawless virtuosity.

IN ELEGIAC MOOD

For the end of the first half of his NBC broadcast series on December 4, Toscanini (he is off on a short vacation) programmed Beethoven's Eroica and Wagner's Rienzi Overture, Waldweben, Siegfried's Death and Funeral Music.

In spite of the two mortuary marches (the other in the Beethoven score) the evening was a stimulative one, what with the elevated playing of the orchestra and the highlights of Toscanini's conceptions.

Perhaps the peaks were achieved in the richly poetical Waldweben reading, and the monumental threnody from Götterdämmerung, although the deepest thrill may have come to some of the listeners through the clarified and beautifully shaded and tonalized presentation of the last movement of Beethoven.

The evening made for memorable musical experiences and a feeling of satisfaction because the absence of the admired Toscanini will be short, for he resumes the baton on January 7. L. L.

Toronto Continues to Enjoy Concert Array

Resident Symphony Orchestra, Hart House Quartet and Many Solo Artists Heard in Recent Weeks

TORONTO, CAN.—Alice and Jean Rowe appeared in duet-recital at the Heliconian on November 5, these singers' exquisite blending of effects in a choice and unique program making the event a highly artistic attainment. Gordon Hallett was their *soigné* accompanist and an interesting soloist.

Dr. F. J. Horwood's lectures on Music Appreciation at Toronto Conservatory on Monday mornings continue their admirably constructive mission with frequent particular reference to the works played by the Toronto Symphony Orchestra.

DRAGONETTE IN CELEBRITY SERIES

Jessica Dragonette opened Massey Hall's Celebrity Series on November 7, giving an ample program in which the fineness of her art, the delicacy of her voice and her own personal, almost fragile, charm gave the effect of a recital by a Dresden-china figurine. Arpad Sandor, magnificent accompanist, gave some beautiful Chopin numbers.

The Toronto Symphony Orchestra on November 8 featured Jan Peerce in several arias well chosen to display this exceptional tenor, and unique symphonic numbers, a Handel-Beecham Gods Go A-begging, Ravel's La Valse, the second Sibelius symphony, Sir Ernest MacMillan conducting throughout in fervently effective manner.

Hertha Glatz, eminent contralto, and Marcel Grandjany, harpist, with the admirable Hans Horwitz at the piano, appeared in a beautiful joint recital at Eaton Auditorium on November 10, the former charmingly interpreting old classics, Lieder and moderns, in five languages, the latter superb and amazingly varied in his effects.

HART HOUSE QUARTET IN SECOND CONCERT

The Hart House String Quartet (James Levey, Adolphe Koldofsky, Milton Blackstone, Boris Hambourg) on November 12, gave the second concert of their Toronto series to an even larger audience than on their opening night. These exceptional players presented Beethoven's Harp Quartet in masterly epic style, the Bridge Three Idylls in captivating fashion and the Smetana Aus meinem Leben with sparkling brilliance.

The Chamber Music Club held a successful meeting on November 14, various interesting musical rarities being presented, in accord with their policy of fostering individual effort in this field.

The Symphony Nine O'Clock at Massey Hall on November 15, Sir Ernest conducting, offered a lovely Haydn Surprise Symphony, a delightful Ravel Mother Goose and a superb Meistersinger Vorspiel, as well as the Glazounoff A minor violin concerto, with Albert Pratz as brilliant soloist.

Alexander Kipnis was presented by the Women's Musical Club on November 21, this superb Russian basso bettering his well-known exceptional style, if in a somewhat less vigorous program—as compared with last year's appearance. Two Brahms songs and his Erlkönig were unforgettable. Gunter Berent accompanied with good effect.

PERNEL WITH SYMPHONY ORCHESTRA

Sir Ernest MacMillan conducted the Toronto Symphony Orchestra on November 22 in a fine program with the Magic Flute Overture as sparkling beginning, his own felicitous arrangement of Bach's In Thee Is Joy, and a tremendous version of the Tschaikowsky fifth symphony. Orrea Pernel was the colorful exponent of an unusually significant Mendelssohn violin concerto.

Barnaby Nelson's Studio Club held its twentieth anniversary At Home on Tuesday of that week, the large gathering bearing high tribute to this gifted vocal pedagogue's ability and popularity.

The Conservatory String Quartet (Elie Spivak, Harold Sumberg, Cecil Figelski, Leo Smith) gave their first concert this tenth consecutive season at Conservatory Hall on November 26, to an enthusiastic audience, playing the Grieg Unfinished, Elgar, and the Bloch Quintet (with that admirable pianist, Alberto Guerrero) with all their usual skill, sincerity and effectiveness. B. P.

Mafalda Favero Sails

Mafalda Favero, soprano, who made her American debut with the San Francisco and Metropolitan opera companies this season, sailed on December 7 from New York on the SS. Conte di Savoia to resume her activities at La Scala.

AGAIN IN AMERICA

ALFRED ROSÉ,

conductor, has returned to the United States after a ten-year absence, again to conduct works of his uncle, Gustav Mahler. During his last visit he played in the Rosé Quartet, directed by his father, Prof. Arnold Rosé. In Vienna he was assistant conductor and coach at the Staatsoper and Volksoper. (Photo by W.v.Debschitz-Kunowski.)

Pair of Visiting Orchestras Enrich Baltimore Autumn Nights

Myra Hess and Lauritz Melchior Heard with National Symphonic Forces—Philadelphians Proffer All-Wagner—Recital Roster Includes Prominent Figures

BALTIMORE, MD. — The National Symphony Orchestra, under the direction of Dr. Hans Kindler, gave the first of its series of seven concerts at the Lyric on November 8, with Lauritz Melchior, Wagnerian tenor, as soloist. A large audience greeted the return of the Washington orchestra and gave a warm welcome to the soloist who was in excellent voice and sang several encores. A high spot of the program was the performance of Ravel's second Daphnis and Chloe Suite. A dubious compliment in the form of his C major symphony, was paid to the memory of Bizet. Myra Hess, English pianist, was soloist at the second concert on November 22 and gave a brilliant performance of Beethoven's third concerto to an almost completely sold-out house. The program opened with Bach's prelude and fugue in C minor, excellently orchestrated by Edgar T. Paul, of this city, and closed with Brahm's second symphony.

PHILADELPHIANS IN WAGNER

The Philadelphia Orchestra, under Eugene Ormandy, gave a memorable performance of an all-Wagner program, drawn entirely from the Nibelungen Ring, on November 30. The orchestra has seldom sounded better than in these musical masterpieces. Mr. Ormandy is further to be complimented on the highly satisfactory continuity he achieved in his synthetic program which, despite its twelve parts, almost succeeded in attaining a form of symphonic proportions.

JEPSON, ZIMBALIST AND BALLET RUSSE

The Albaugh Concert Series opened on December 7 at the Lyric with a thoroughly delightful recital by Helen Jepson, beautiful soprano of the Metropolitan Opera Company, who made her local debut in recital on this occasion. With accompaniments and solos excellently played by Robert Wallenborn, she gave a delightful program that ranged from Italian operatic arias to songs by John Alden Carpenter and other Americans. She created a highly favorable impression.

On November 18, Efrem Zimbalist appeared in recital under the Albaugh banner with Vladimir Sokoloff at the piano. Major interest was centered in the performance of Mendelssohn's concerto. The closing group included the soloist's own Tango which, due to insistent applause, he was forced to repeat.

The Ballet Russe de Monte Carlo played a successful return engagement on the afternoon and evening of November 26. The much-talked-about Gaité Parisienne closed the matinee performance. This increasingly popular ballet group presented L'Epreuve d'Amour, St. Francis and Spectre de la Rose in the evening, in addition to Beau Danube.

MUNICIPAL APPRECIATION LECTURES

The ever aggressive Municipal Department of Music, directed by Frederick R. Huber, achieved another "first" when, on December 1, it gave the first of a series of four Musical Appreciation Lectures under municipal auspices. The talks are given by Baltimore's nationally known composer-conductor, Franz C. Bornschein, at the Baltimore Museum of Art and the first concert drew a capacity audience, many being turned away. Mr. Bornschein fortunately found the perfect level at which to conduct his talks and gave evident pleasure to listeners.

The Peabody Friday afternoon recitals continue their weekly series. Virgil Fox, organist, gave the second for the current season and the following week brought the local debut of Simon Barer, pianist. Felix Salmond, cellist, and Pasquale Tallarico, pianist and member of the Peabody faculty, gave the last two recitals in November. Mr. Tallarico's program was a refreshing novelty from the usual run of selections. Frank Gittelson, violinist and member of the Peabody faculty, was heard on December 2. His program included The Shepherd's Tale, a delightful new work by Everett Stevens, composition and piano student at the conservatory.

The Baltimore Music Club opened its present series of recitals on November 12, at the Belvedere Hotel. An important feature of the opening meeting was the discussion of plans for the Biennial Convention of the N. F. M. C. to be held here next May. Earl Lippy, baritone, with George Bolek at the piano, gave the recital. Eight members of the club were heard in the musical portions of the program presented following the second meeting on December 3. G. K.

Gardner Read in Europe

Gardner Read, American composer, now abroad on a Cromwell Fellowship, is in Paris following a six-weeks' tour of the British Isles. He expects to go to Rome, via southern France and Switzerland before sailing to Cairo. His symphonic suite, Sketches of the City, has been issued by the Juilliard School of Music, which awarded it the annual publication prize. It is slated for performance by several major orchestras. Serge Koussevitzky is to conduct the Boston Orchestra in his suite for string orchestra, and his fantasy for viola and orchestra is tentatively scheduled for presentation by the Philadelphia Orchestra. Mr. Read's prelude and toccata (op. 43) for small orchestra was recently offered by the Buenos Aires Philharmonic Society (George Hoyen, conductor).

(Photo by Tamara Studio, Rochester, N. Y.)
GARDNER READ

Feuermann Applies for American Citizenship

Emanuel Feuermann, Austrian cellist, exiled four years ago from his post as head of the cello department at the Berlin Hochschule, applied for American citizenship at the New York Federal Building on November 30. The thirty-five-year-old musician has recently made his home in Switzerland. His debut in the United States was with the New York Philharmonic-Symphony Society under Bruno Walter and he has since made several tours here. His wife and daughter also applied for citizenship papers.

Denver Hears Resident Orchestra and Povla Frijsh Recital

DENVER, COLO.—The Civic Symphony Orchestra (Horace E. Tureman, conductor) opened its second seasonal concert with Saint-Saëns' symphony (No. 3) in C minor. Respighi's symphonic poem, The Pines of Rome, brought the concert to a close. Between these a young Denver singer displayed a good soprano voice in a Verdi aria sung with the orchestra.

Povla Frijsh, soprano, was presented by the Denver Pro Musica chapter at the Colorado Consistory Auditorium in a highly original program, which was greatly enjoyed by the appreciative audience. She proved an interpreter of unusual ability, bringing out the meanings and moods of her widely varying selections. Celius Dougherty was a valuable assistant at the piano. G. S.

Mills Music, Inc., Purchases Three Publishing Firms

Mills Music, Inc., has purchased the Vandersloot Music Publishing Company, Harry J. Lincoln Music Company and United States Music Publishing Company from Mrs. Harry J. Lincoln, widow of the composer-publisher. According to Jack Mills, the purchase is in line with a plan to establish a standard catalogue for schools, colleges and general teaching purposes. Many popular marches, waltzes and reveries are listed in the collections.

London Gave Accolade to Violinist From America in Coronation Year

Byrd Elliot's Career Summarized from Early Winning of Prizes to Concert Debuts in Britain and America—The "Ernst" Strad Her Cherished Possession

"A patron's lot is not a happy one," said Mrs. Arthur Crary, paraphrasing a certain W. S. Gilbert, in discussing the rise of Byrd Elliott, young violinist, whose career she has sponsored.

"Winner of every prize she has sought, whether it be a scholarship at the Cincinnati Conservatory of Music or the Juilliard School, or the $1,000 prize offered by the Federation of Music Clubs, Byrd is a great-great-great-granddaughter of the first Episcopalian clergyman to settle in the Dominion state. Having a sentimental recollection of the past when monarchs took to their bosoms the great musicians of their time, I wrote to Mrs. Roosevelt, when I became interested in Byrd, and was graciously invited to bring my protégée to the White House," she said.

"Her success was immediate and the following morning Mrs. Lawrence Townsend, whose musical mornings are known to the diplomatic set, called and after hearing Byrd, embraced her saying, 'You have everything.'

"It had been decided to give us a little vacation and, just before we prepared to sail, a London impresario came to my home and after hearing Byrd, exclaimed, 'She should give a London recital.'

A VISIT TO LONDON

"Arrived in London at the height of the Coronation season, I was aghast at the scant reception accorded recognized artists by the London press and fearful for my protégée. In fact when she appeared. I admit not having heard one note of her opening selection. But Byrd is so serene and has that gift of making her audience want to see her succeed. A thoroughbred, she is modest and sincere, and the press was melted and gave her acclaim.

"Emma Eames advised me to seek Enesco for an audition, and so we rushed off to Paris. He heard her, worked with her and then gave her a certification which we prize and in which he adds his endorsement.

"We then took a little holiday in Switzerland, where Byrd played a sonata with Courtlandt Palmer, American composer, which he had written and dedicated to Lady Maud Bowes-Lyon, aunt and godmother to the present Queen of England.

"Already we had the aid of John Barbirolli, who expressed himself as 'much impressed' at her playing and willing to cooperate in advancing her career.

"When we were back in New York, an English violin expert and writer told me about the Ernst violin, played by Heinrich Ernst and one of the finest turned out by Stradivari. The connoisseur Laurie had bought it from Ernst's widow and at the height of her career Norman Neruda, Lady Hallé, had been given it. I found the Rudolph Wurlitzer Company had possession of it and they made every possible concession when we knew that Byrd must have that instrument.

BYRD ELLIOT

REFUTING SOME FALLACIES

"Meanwhile letters had started to come concerning my 'scheme' of mentioning the fact that Byrd's cousin is Admiral Byrd, who has always been interested in her artistic work. Despite these, I decided on a Carnegie Hall recital. I sought a manager and although I engaged an accompanist and arranged an audition, the manager failed to arrive. Finally a representative came, a woman, and informed me that 'our office will not touch a woman violinist' and also made comments concerning 'middle-aged women who want to hear men.'

"This I did not and do not believe. The great army of women's clubs of America are a serious, intelligent force. Much now is happening to encourage us. If I did not believe this, I would not appeal for all good citizens of America to join in assisting our own artists."

H. A. S.

NEW YORK CONCERTS

NOVEMBER 22

Philadelphia Orchestra Richard Crooks was the illustrious soloist with the Philadelphia Orchestra, conducted by Eugene Ormandy at this Carnegie Hall concert. Eloquently singing Mozart and Gluck arias and works of Beethoven, Bach and Stradella with consummate orchestral accompaniment, he was warmly greeted by the audience. The rarely played Daphnis and Chloe Suite, No. 1, by Ravel, in which the orchestra was briefly assisted offstage by the University of Pennsylvania Chorus (Dr. Harl McDonald, conductor), received scintillant expression, as did the Vivaldi concerto in A minor (as arranged for orchestra) and the Brahms first symphony.

NOVEMBER 23

John Charles Thomas Starting his program unconventionally, John Charles Thomas, in a Carnegie Hall *soirée*, presented arias from Thais, Tannhäuser, Don Giovanni and Don Carlos, disclosing his accustomed keen sense of style and exquisite musicianship. Five songs by Erich Wolff gave the baritone opportunity to demonstrate his noted interpretative skill, Alle Dinge haben Sprache being especially commendatory. A French group, wherein his usual lusciousness of tone became apparent for the first time and his linguistic command was demonstrated, prefaced four numbers (three of them new) by Albert Hay Malotte, with the composer at the piano. Beatrice Fenner's When Children Pray and Robert MacGimsey's Daniel in the Lion's Den were the novelties in his final group, wherein Gounod and Arensky-Koshetz items were also listed. Encores were interspersed throughout the program, and of course generously given at the end. Carroll Hollister gave his wonted admirable pianistic support.

Lolita Cabrera Gainsborg Several new American works were a feature of the piano recital given by Lolita Cabrera Gainsborg in Town Hall. The artist, who was heard widely in broadcasts a few seasons ago, played Lewis Lane's Fragments from Lucretius and picturesque Green Mountain Sketches (MS.), Charles Haubiel's spirited Capriccio from his Portraits (MS.), Mortimer Browning's fanciful Music for the Children's Theatre, and a lyrical Ballade by Harold Morris. The remainder of the list included the Beethoven Appassionata Sonata, done with poise and proficiency, and smaller pieces by Couperin, Loeilly-Godowsky, Ignoto-Respighi, Bach-Liszt, De Falla, Cassado and Albeniz, the older music having readings of considerable sensitivity and charm. The audience recalled the pianist and she gave encores.

NOVEMBER 24

Philharmonic Orchestra A generous and sumptuous Thanksgiving night fare was offered by John Barbirolli's Philharmonic Orchestra in Carnegie Hall, with a matured Jose Iturbi contributing a stirring and musicianly reading of Beethoven's third piano concerto. Here was artistry at its fullest and the orchestra, recognizing it, gave notable assistance. Berlioz' Les Francs Juges Overture, styled by the composer a "hymn to despair" and both "horrible and tender," proved in the Barbirolli delineation to be martial, sonorous and far from horrifying. Respighi's Fountains of Rome and the *vorspiel* to Die Meistersinger concluded the long list.

NOVEMBER 25

Pierre Luboshutz and Genia Nemenoff Mr. and Mrs. Pierre Luboshutz, now well established as a piano duo, met with strong favor from a Town Hall audience which heard a recital featured by well-coordinated ensemble, proficiency in execution, and numerous graces of tone and nuancing.

The artists made known two works new to New York, a concerto by Claude Arrieu and a set of Schubert waltzes arranged by Serge Prokofieff. The former is melodious and spirited writing of tart modern flavor, and the Schubert measures receive expansive and brilliant treatment from the Russian radical composer.

Johann Sebastian and Johann Christoph Bach proffered examples, as did also Stravinsky, Moussorgsky and De Falla, some of them translated into excellent two-piano versions by Luboshutz, who has decided skill in that field.

The ancient but always pleasing Saint-Säens variations on a theme by Beethoven were played with uncommon facility and richly varied characterization.

EMANUEL FEUERMANN

JAN SMETERLIN

NOVEMBER 26

Myra Hess Standing room was eagerly sought when Myra Hess gave one of her rare recitals in Town Hall on Saturday afternoon. An audience including many musical notables heard the English pianist discourse in gracious style a list beginning with Bach's toccata in D minor, played with vigorous, almost virile approach. In Schubert's sonata in B flat major, the artist colored her tone to a crystalline witchery, the lyricism and sunny melody of the work being entrancingly evoked. More in the stern and tempestuous manner was her strongly intellectual and powerful reading of Beethoven's Pathetique Sonata, a sweeping performance. Last came Chopin's waltz (op. 18), nocturne (op. 27, No. 2) and scherzo (op. 39), all familiar and beloved pieces to which she contributed consummate subtlety of touch and nuance. Many encores were given.

NOVEMBER 27

Philharmonic Orchestra John Barbirolli's Sabbath matinee presented Zoltan Kurthy, organist, celestist, violinist and now first violist of the Philharmonic Orchestra, as soloist in the cello concerto by Elgar, which Lionel Tertis has transcribed for viola and orchestra. Mr. Barbirolli, it is to be noted, played this work in 1913 at Bournemouth as cellist. Typically Elgarian, it gives the soloist the center of the stage for alternate displays of technic,

YEHUDI MENUHIN

MYRA HESS

tonal coloring and scintillant delineations, while the orchestra remains in the background. Mr. Kurthy met the varying moods with skill and musicianship. The Mozartean overture to Donna Diana by Reznicek, Respighi's description of Rome's fountains and Tschaikowsky's fourth symphony were admirably offered by the conductor and his players.

Kolisch Quartet At its weekly late Sabbath matinee in Town Hall, the musicianly Kolisch Quartet gave a cross-section of Beethoven's artistic life, offering two numbers from Op. 18, the B flat Major (No. 6) and the F major (No. 1) quartets and then the A minor (op. 132) of maturity. In the latter work the four players, especially in the slow movement, played with singing tone and notable ensemble.

John Dembeck There was a note of novelty in John Dembeck's second Town Hall recital when the young American violinist played Corelli's sonata (No. 4) in F major, assisted by Yella Pessl at the harpsichord, the work having a figured bass arranged by the latter. Mr. Dembeck gave to its grave and sprightly measures a sober and musicianly interpretation, well within the style of the period. The remainder of the list saw his teacher, Ronald Murat, at the piano for effective readings of the Sibelius concerto, Beethoven's sonata (No. 4) in A minor, the Paganini-Kreisler twentieth caprice, a pastorale and toccata by Mr. Murat, and the Sarasate Zigeunerweisen. The string tone was especially broad and vibrant, and much of the program was done with strong feeling and technical proficiency, if in the matter of polish and subtlety the violinist will make some further gains as his art matures. The audience was warmly appreciative.

Humphrey-Weidman Dancers Charles Weidman's new Opus 51 featured the program offered in the Guild Theatre by the Humphrey-Weidman dancers. In several sections, the ballet satirizes contemporary dance creations, the themes having no relation to each other. It was deftly performed, with Mr. Weidman as a mock-serious master of ceremonies. Vivian Fine, composer of the score, and Lionel Nowak were accompanists. Miss Humphrey's choreographic interpretation of Bach's C minor passacaglia was excellently danced by herself, Jose Limon and members of the ensemble. The audience was large and approbative.

NOVEMBER 28

Marjorie Beeby Opening her Town Hall evening program with five Schubert songs, Marjorie Beeby, Australian mezzo-soprano, then sang with charm and interpretative skill six French items by Fauré, Georges, Hahn, Huë and Poulenc before adding Lieder of Brahms and Wolf. Songs of Marx, Trunk, Mahler, Sharpe and a Christmas carol of Bax rounded out her list, offered with good tonal color particularly in the lower register. Gibner King was a competent assistant at the piano.

Emanuel Feuermann A meticulous musician is Emanuel Feuermann, cellist, who with Franz Rupp giving able assistance at the piano, presented some rarely heard items at his Carnegie Hall recital. An *adagio* and *allegro* of Handel, delivered with marked tonal coloring, was followed by a scintillant reading of the Corelli-Tartini variations. Bach's fourth suite in E flat major, for cello alone, disclosed a serious approach and lofty delineation. Chopin's sonata (op. 65) revealed a mastery of technic that revitalized this number. Mozart, Dvo.ak, Lalo and Senaillé items rounded out his program.

NOVEMBER 29

Roger Aubert A serious musician making an effective New York debut was Roger Aubert, Gallic pianist, whose bow occurred at a Town Hall matinee. Four Scarlatti sonatas found him expressive in the matter of sonorities and color. Two Liszt Legends gave him opportunity to reveal formidable technical equipment and a flair for *bravura* style. A Schumann group, Bach's Italian concerto and works of Debussy and Liapounoff disclosed considerable temperament. Mr. Aubert is an accomplished player of deep musical insight though inclined to over-emphasis in his performances.

NOVEMBER 30

Rose Bampton Misfortune attended the second Town Hall Endowment Fund concert, for Rose Bampton, substituting for another notable artist who was indisposed, herself was obliged to discontinue the program after the first half because of increasing interference from a cold. The Metropolitan Opera soprano's singing, under the circumstances, was highly creditable in the opening numbers, which included airs by Torelli, Handel, Mozart, the aria from Debussy's L'Enfant Prodigue, Lieder by Franz, Schubert and Blech, and Dich, Theure Halle from Tannhäuser. The helpful accompanist was Coenraad V. Bos.

DECEMBER 1

Philharmonic Orchestra A standard list including two symphonies was offered Philharmonic-Symphony Society subscribers by John Barbirolli in his Carnegie Hall evening concert. After opening proceedings with Beethoven's Fidelio Overture, an Italianate work in style and form and read primarily in this manner by conductor and men, Mr. Barbirolli played Mozart's Jupiter Symphony, giving it that ideal fusion of lyricism and virtuosity and yet retaining the inherent Mozartean idiom. The initial symphonic work of Brahms rounded out the evening, offered with some liberties of tempi apparently intended to stress the broad and sublime aspects of this opus.

DECEMBER 3

Marcel Maas and Alfred DuBois A new sonata two-some of Marcel Maas, schol-

ROGER AUBERT

THELMA SPEAR

RICHARD CROOKS

JOHN CHARLES THOMAS

arly pianist, and Alfred DuBois, a somewhat academic violinist, made their American bow in a Town Hall *soirée* in the first of a series of programs. Mr. Maas appeared here last year in solo but Mr. DuBois was a newcomer. Well-unified and balanced readings of Bach's E major sonata and Mozart's F major sonata (No. 7, K. 376) were followed by a more emotionally stirring offering of Debussy's G minor sonata. They were enthusiastically greeted by a large audience for their admirable and musicianly offerings.

Fritz Kreisler Making his first New York appearance fifty years ago, (at the age of fourteen) Fritz Kreisler is entitled to a public jubilee of the kind in vogue at present with older artists, but instead he merely and modestly gave a Carnegie Hall recital matinee devoid of all celebratory trappings.

The program began with Tartini's Devil's Trill, long an outstanding number in the Kreisler repertoire, and that composition and the succeeding Bach chaconne had eminent interpretation and arresting delivery at the hands of the veteran performer.

Interesting too was the twenty-second concerto by Viotti, for which Kreisler found exactly the proper light romantic sentiment and flowing execution.

Of smaller dimensions but no less "Kreislerian" in characteristic nuancing and witcheries of tone and technic, were Mozart's Rondo, Arthur Hartmann's sensitive and lovely transcription of Debussy's Girl with the Flaxen Hair, and several of the recitalist's own arrangements of familiar music. Carl Lamson presided reliably and tastefully at the piano.

DECEMBER 4

Philharmonic Orchestra Orlando Barera was the soloist of the Philharmonic Orchestra concert under the direction of John Barbirolli performing the Mendelssohn concerto in E minor (op. 64) with technical skill but not always accurate intonation. His interpretation had vitality but not that effervescent beauty that certain master violinists bring to the work. Mr. Barbirolli gave magnificent readings of the Haydn symphony in D major and the Brahms' first symphony in C minor. Particularly the Brahms opus had an interpretation of such fire and majesty that it ranked as one of the highest achievements of Mr. Barbirolli's presentations with the Philharmonic Orchestra.

Simon Barer Unusual technical feats distinguished the Town Hall matinée by Simon Barer, Russian pianist, who revealed complete keyboard command, with expert wrists and sure finger facility. These were especially astonishing in Godowsky's intricate transcription of Johann Strauss' Fledermaus and Schumann's toccata, but also made for flawless execution in Bach's Chromatic Fantasy and Fugue, an A major Scarlatti sonata, Chopin's F minor ballade, some Scriabin etudes, and shorter examples by Schumann and Liszt.

However, virtuosity was not the only quality in the Barer performances, which had also convincing musical insight and style, and rare blandishments of tone, ranging through a wide gamut of dynamics and colors.

The player's dignified bearing and lack of conscious exhibitionism added greatly to the effect of his achievements. His auditors left no doubt as to their entire enjoyment.

New Friends of Music Continuing the cycle of Beethoven string quartets, the Kolisch Quartet at Town Hall offered (op. 74) in F flat major, and (op. 130) B flat major, with the addition of the Grand Fugue which Beethoven wrote for it and later removed at his publisher's suggestion. The latter quartet is one of the Kolisches' most effective performances, as this responsive ensemble captures inimitably

PIERRE LUBOSHUTZ

GENIA NEMENOFF

the rhythmic subtlety and charm of this great work, with its gay, dancelike ingredients. The performance of the problematic fugue was also a *tour de force*, and resulted in warm applause.

Jan Smeterlin Sunday night at Town Hall found Jan Smeterlin discoursing an all-Chopin program with the fluent command which the Polish pianist possesses. He began with less well known pieces, the polonaise fantasie (op. 61), the mazurka in B major, and the scherzo in E major (No. 4, op. 54). Later came four preludes, the sonata in B minor, three more mazurkas, two etudes, and the A flat major ballade. The sonata had a most complete and glowing exposition, though in essence one that comprehended more of cerebral understanding and digital wizardry than of compelling, passionate eloquence. This was true also of the inimitably played final portion of the program, which drew mounting expressions of enthusiasm from the audience and requests for many encores.

DECEMBER 5

Yehudi Menuhin His seasonal return to New York brought Yehudi Menuhin an enormous audience at Carnegie Hall, and their demonstrations assured the young violinist (now twenty-one), that the metropolis is as much enamored of his art as ever.

Menuhin's qualities shone loftily in Brahms' G major sonata, with Hendrik Endt at the piano; Mozart's D major concerto; Bach's E major (third) Partita; and Paganini's Palpiti.

Broadness of conception and authoritative grasp made the Bach music a delight for connoisseurs. In Brahms, Menuhin combined lyric appeal with *affetuoso* feeling. The Mozart performance seemed the high point of the evening to the present reviewer, for the work never has been done on the banks of the Hudson with more grace, facility or sincere sentiment.

One need not dwell on details of Menuhin's musicianship, mental poise, beauty of tone and eminence of technic—the last-named scintillating particularly in the Paganini pages. Jubilant listeners fêted the artist unendingly.

(Photos of Luboshutz and Nemenoff © by G. Maillard-Kesslere; Spear by Herbert Mitchell; Aubert by Russell Ball; Menuhin by De Bellis; Thomas by Daguerre.)

RECITALS OF THE FORTNIGHT

Trio of New York At their third program in Town Hall, the Trio of New York (Carl Friedberg, pianist; Daniil Karpilowsky, violinist; and Felix Salmond, cellist), contributed the Brahms C major (op. 87), the Beethoven C minor (op. 1, No. 3) and the Schubert B flat major (op. 99) works for these instruments. As previously demonstrated, the trio read their list with authority, a keen sense of style and admirable musicianship, albeit Mr. Friedberg at times tended to dominate the ensemble. This was particularly noticeable in the opening Brahms, played with *élan* though at times strenuously, but was not so apparent in Beethoven. The Schubert showed many moments of sheer lyric beauty.

Other Concerts

Town Hall concerts were also given, between November 22 and December 5, by the following: Arnold MacLeod, pianist, and Aaron Copland, lecturer-pianist, November 23; Michyjolo Holynskyj, tenor, November 26; Olga Averino, soprano, November 27; Musical Art Quartet, November 29; Alfredo de Saint-Malo, violinist, and Marcia Davenport, lecturer, and Theodate Johnson, soprano, November 30; Durieux Chamber Ensemble, December 2; Frances Hall and Rudolph Gruen, duo-pianists, December 3; and Madeleine Carabo, violinist, December 5, Carnegie Hall housed a dramatic recital by Eusebia Cosma on December 24: Steinway Hall, events by Cyra Abend, soprano, and Music Education League students, both on November 27; and Vera Powers Roesch, pianist, December 4. Hazel Glenn, soprano, sang at the Waldorf-Astoria, November 22.

Native Mexican Music Conducted by Chavez

New Orchestral Scores and Chamber Works among Recent Output of Composers South of Rio Grande

MEXICO CITY. — Native Mexican music received an unusual stimulus here recently when the Mexican Orchestra of the Fine Arts Department gave its first concert of the season. Composed of native instruments, the group was founded by Carlos Chavez and Luis Sandi in 1933 to conserve the authentic Indian music that is rapidly being destroyed by the urge of an industrial age.

The orchestra has a twofold value. Not only does it bring us old melodies, many retrieved from archives and the records of vanishing tribes, but it has also stimulated young composers to create new music upon the all but forgotten themes of their ancestors.

NEW MEXICAN WORKS

Blas Galindo and Luis Sandi are two talented composers who have written for the orchestra recently. The first calls his composition, Work; it is simple, unpretentious and rich in native color. Sandi's Deer is a more subtle development of these same native themes; he is deft, gifted with vision and originality. A certain Chavez influence was noted inevitably in The Trojans (for chorus and small orchestra), played on the same program, but this in no way lessens my conviction that Sandi is a composer worth watching, who may with time and maturity outstrip many contemporaries.

The second part of the program had Guillermo Argote's quartet, work of a young composer whose music reflects the troubled moment in which he lives; and Kostakowsky's quartet, already known for its composer has lived so many years in Mexico that he has become completely identified with its music, but nevertheless retains an unmistakably European atmosphere. Daniel Ayala's Broken Glasses, a short, somewhat impressionistic work is radically different from his earlier compositions. Eduardo Hernandez Moncada, known chiefly as a concert pianist, was represented by Poemontage and Rubaijat, the first for chorus and two pianos, the second for small orchestra and voice.

SCIONTI PIANO DUO APPLAUDED

The orchestra has made many fine contributions to Mexican music during its short existence and its efforts merit warm encouragement.

Silvio and Isabel Scionti, duo-pianists, gave two fine recitals during which they played compositions in arrangements for two pianos by Bach, Chopin, Casella, Lecuona and Albeñiz.

VERNA CARLETON MILLAN.

Heinz and Robert Scholz to Play Bach Art of the Fugue in N. Y.

Heinz and Robert Scholz, duo-pianists, and Dr. Erich Schwebsch, who made the arrangement, will present Bach's Art of the Fugue, as formerly offered at the Salzburg Festival by these players, on January 2 in Town Hall, New York, for the scholarship fund of the Rudolf Steiner School. Robert Scholz is now a member of the Mannes Music School and Henry Street Settlement faculties. The Scholz brothers have played the work in Brooklyn, N. Y.; at Columbia University; Princeton University; in Baltimore and Montreal. They expect to make a mid-season tour in the East and Canada. Dr. Schwebsch, author and for fifteen years on the faculty of the Waldorf School, Stuttgart, is in this country for a series of lectures. The Town Hall presentation is the only one scheduled this season of the Bach work.

American Music Group Gives Composition Evening

The American Music Group of the United States Service Federation presented an evening of native compositions in Steinway Hall, New York, on November 7. Gustav L. Becker, vice-chairman of the group, addressed the meeting, speaking on the aims of the organization to increase performances and public interest in native music.

Swiss Operatics

GENEVA.—The Société Romande de Spectacles, headed by Victor Andréossi, opened its operatic season in the Grand Theatre with Massenet's Manon, featuring Vina Bovy in the title rôle seconded by tenor Janson. Both artists won success. M. Lauweryns conducted.

METROPOLITAN OPERA

SIEGFRIED, NOVEMBER 28

This evening brought much impressive singing, acting and orchestral playing under the directorship of Artur Bodanzky who is a past master in interpretation of the third of the Ring music dramas.

Lauritz Melchior again gave his imaginatively characterized Siegfried, feelingly and resourcefully intoned. Marjorie Lawrence was an attractively youthful Brünnhilde, romantically fervent. Her voice rang powerfully and eloquently.

Friedrich Schorr repeated his familiar enactment as The Wanderer. Kerstin Thorborg's Erda is deeply impressive, what with noble strophing and tonal amplitude. Karl Laufkoetter and Adolf Vogel made the most of the Mime and Alberich roles. Norman Cordon gave becoming grimness and resonance to the measures of the bellicose Fafner. Natalie Bodanya delivered the Forest Bird music with fluent clarity.

All in all, the performance had uncommon lift and verve, and stirred the audience to prolonged enthusiasm.

LA BOHEME, NOVEMBER 30

The second performance of La Boheme brought the same cast as in the premiere seasonal production. Acclaimed for magnificent singing and characterizations Jussi Bjoerling (Rodolfo), Mafalda Favero (Mimi), Marisa Morel (Musetta), John Brownlee (Marcello), Norman Cordon (Colline), George Cehanovsky (Schaunard) with Louis D'Angelo, Max Altglass and Carlo Coscia in minor roles, the entire production was one of the most brilliant presentations of this Puccini opera heard for sometime at the Metropolitan Opera House. This, regretfully, was the final appearance of Mme. Favero, the exquisite Mimi, who is returning to La Scala in Milan.

TANNHÄUSER, DECEMBER 1

The glorious singing of Lotte Lehmann as Elisabeth made this performance of Tannhäuser unforgettable. Without exception this was one of the most superb interpretations that Mme. Lehmann has ever offered at the Metropolitan. Singing with beauty of voice, presenting the role with the utmost finesse and delineating it with a poignant characterization that came from the heart of the prima donna, Mme. Lehmann was accorded an ovation. Carl Hartmann was the Tannhäuser, not in good voice on this occasion. Hans Hermann Nissen was an admirable Wolfram, singing with unction and mellifluous tone. Erich Witte, making his debut as Walther, was entirely adequate in the role. Kerstin Thorborg in the role of Venus sang and acted with consummate ability, as did Emanuel List (Landgraf Hermann). The minor roles were capably filled by Adolf Vogel, Max Altglass, Louis D'Angelo and Marita Farell. Erich Leinsdorf conducted brilliantly.

IL TROVATORE, DECEMBER 2

The initial performance of Verdi's Il Trovatore brought two new singers to an otherwise familiar cast. Jussi Bjoerling appeared as Manrico for the first time on the Metropolitan stage, singing with impeccable tonal quality, dramatic power and splendid enunciation. He was received ovationally not only at the entr'actes but upon the completion of his beautifully sung arias. The other artist to essay a new role was John Brownless, the admirable American bass-baritone, appearing as Ferrando. He acquitted himself with distinction, singing with clarity, rich and voluminous tone as well as fine enunciation.

Zinka Milanov offered a Leonora that at times was good but often tonally unpleasant. Carlo Tagliabue's Count di Luna had these same qualities and defects, but Bruna Castagna's Azucena was a vivid delineation of a difficult role sung with magnificence and acted with histrionic intensity. Minor roles fell to Thelma Votipka, excellent in every way in the part of Inez; Giordano Paltrinieri (Ruiz) and Carlo Coscia (a Gypsy). Gennaro Papi was the conductor.

OTELLO, DECEMBER 3 (MATINEE)

The second Otello of the season saw but one change in cast from the inaugural evening. Alessio De Paolis, Italian tenor, made his bow as Cassio and proved a well-routined artist possessed of a rich and dramatic voice. Giovanni Martinelli again sang the title role with his accustomed artistry and Lawrence Tibbett was a suave yet demoniacal Iago. Maria Caniglia's Desdemona was somewhat restrained vocally and histrionically until the Willow Song, when she apparently realized for the first time the import of Iago's machinations. Thelma Votipka, Giordano Paltrinieri, Nicola Moscona, George Cehanovsky and Wilfred Engelman completed the cast under the spirited and dynamic baton of Ettore Panizza.

RIGOLETTO, DECEMBER 3

A new Gilda on this occasion was Marisa Morel, a blonde and comely heroine. Her voice, large but not always produced ideally, was better in the dramatic scenes than in coloratura. Miss Morel's acting, however, seemed stilted and unconvincing, though she may gain in this respect with further experience. Carlo Tagliabue again presented his vocally commendable Rigoletto but was dramatically somewhat less outstanding in power of portrayal. The American tenor, Frederick Jagel, in excellent voice, gave some of the most satisfying vocalism of the evening in the role of the Duke. Irra Petina was a vivid Maddalena, and her singing was rich and colorful. Others participating in a rather routine performance were Nicola Moscona, a suave-voiced Sparafucile; Thelma Votipka (Giovanna), Louis D'Angelo (Monterone), George Cehanovsky (Marullo), Giordano Paltrinieri (Borsa), Wilfred Engelman (Ceprano), Pearl Besuner (Countess), and Lucielle Browning (Page). Gennaro Papi conducted.

ORFEO ED EURIDICE, DECEMBER 5

The second hearing of Orfeo ed Euridice presented for the fashionable Monday evening audience, which packed the house and cheered and applauded in unusual manner, had the same cast as at the inaugural. Kerstin Thorborg, the Orfeo, was overwhelmingly splendid in every aspect of song and acting. Irene Jessner was a sympathetic Euridice. Marisa Morel was an attractive Amore and Marita Farell filled the role of the unseen Shade excellently. The ballet, particularly in the second act, offered an extraordinarily fine interpretation, and Artur Bodanzky conducted the beautiful Gluck music with finesse.

New Symphony by Japanese Given by Tokyo Orchestra

Score Has Native and European Influences—Heine Texts Banned at Song Recital

TOKYO.—The New Symphony Orchestra (Joseph Rosenstock, conductor), opened its series with Saburo Moroi's symphony (No. 2); Rachmaninoff's piano concerto (No. 3) in D minor, (Sonoko Inouye, soloist), and the Leonore Overture (No. 3) Beethoven.

Moroi's work, in three extended movements, has no key signature, and after a major introduction runs through every minor key. It is a loosely knit work in which one can trace influences of Beethoven, Reger and several of the Russians with an occasional touch of Japanese melodies skillfully and colorfully arranged. The young composer certainly has something to say and will succeed better when he omits the Occidental touch and confines himself to what he knows.

Mrs. Inouye gave a brilliant and satisfying performance. Some Chicagoans present were heard to remark that her playing reminded them of Fanny Bloomfield-Zeisler in her heyday. The orchestra, excellent throughout, outdid itself in Beethoven.

DANCE AND SONG

Teiko Ito, a dancer formerly of New York, gave a program of dances of Java, Siam, Burma, Bali and India. Grace, elegance and magnificent costumes were in evidence.

Yuji Ito, husband of the dancer and brother of New York's Michio Ito, had arranged the native music, well-handled by Matsue Kumazawa, piano; Y. Oku, flute; Rieko Tamaniu, drums.

Ria von Hessert, new vocal teacher at the Ueno Academy of Music, gave a concert at the German Club. This mezzo-contralto has a voice of rich, dark quality and wide range, and sings with ease and finesse.

Schumann's Dichterliebe was announced on the program but withdrawal was compelled because the poems happen to be by one who, though dead for a very long time, is taboo by the Nazis.

PIANISTS AND A TENOR

Maxim Schapiro drew an exclusive audience to the beautiful Meiji Seimei Hall for his piano recital. The program consisted of Bach's English Suite (No. 3) in G minor, the B minor sonata by Liszt, twelve Preludes by Debussy, Albeniz's Navarra and the Chopin F barcarolle, and polonaise in F sharp minor. Clean-cut and poetic was the Bach and brilliance marked the Liszt. Schapiro proved himself a fine colorist and imagist in the Debussy numbers.

Leonid Kreutzer, formerly piano pedagogue at the Berlin Hochschule, gave his recital in Hibiya Hall, with an all-Chopin program. The pianist, not quite in his usual good form, was enthusiastically received nevertheless, especially in twelve of the etudes.

Ryunosuke Shimada, lyric tenor (fresh from Rome's St. Cecilia Academy), filled our largest hall at his debut recital. He chose a list of old and modern Italian songs and some modern Japanese numbers. Toroku Takagi, the able accompanist, also supplied some solos: Tango Japonaise and Tango Espagnol (two of his own compositions), a Chopin valse and etude and de Falla's Fire Dance Ritual. The tenor's voice is of soft and ingratiating quality.

I. J. FISCHER

Czechoslovak Festival Features Local Works

Varied Programs Cover Wide Range of Time Periods

REICHENBERG (CZECHOSLOVAKIA).—The organizing committee of the Reichenberg Music Festival would be wise, if in the future more care in the actual program arrangement were exercised. At present, the aim seems to be to include as many representative local composers as possible: a legitimate aim, but one which tends to poor musical quality, as to insert some mediocre work only because the author was born at Reichenberg, is bad propaganda.

AT CHURCH

This year's festival, lasting only a day, consisted of four concerts. Early in the morning, both festival-goers and inhabitants of this industrial town, flocked to the Erzdekanalkirche to attend divine service, when the ancient Missa super cara la mia vita, by Christoph Demantius (1567-1643) one of the most eminent composers of the early baroque epoch, born at Reichenberg was given. The little-known work, written for six voices, was expertly sung by the Reichenberg Folk Song Choir, under Hugo Wagner. Credit also goes to Anton Keil for his well-balanced presentation of Variations by Josef Proksch (1794-1864) Smetana's piano teacher.

PRESENT DAY COMPOSERS HAILED

The second concert was a chamber music matinée calling attention to novelties by three contemporary musicians. Four soloists from the Reichenberg Theatre Orchestra were applauded for their delivery of an old-fashioned quartet by the seventy-eight-year-young Camillo Horn. Chamber suite, by Hans-Maria Dombrowski, entitled Prinz Rosenrot, which followed, disclosed much that was agreeable to hear, considerable rhetoric, and little to suggest a definite personality. Few listeners warmed to a cycle of songs by Edmund Nick.

ORCHESTRA AND CHORUS

In addition to a honeyed Violin Romance, by Ferdinand Gerhardt (1848-1937) the *gala* program included works of the composers applauded in the previous program. Robert Manzer, Generalmusikdirektor at Carlsbad, conducted Camillo Horn's second symphony in D minor, lasting one hour, devoted to Reichenberg, and obviously written under Bruckner's spell. Herrgottskantate, by Hans-Maria Dombrowski, under Eduard Proksch's direction, showed the composer a disciple of Pfitzner, and an intimate of Debussy's impressionism. The public was also pleased with the first performance of Geheimnis Sankt Michaels, an interesting novelty for male chorus and orchestra by Edmund Nick. The work compels admiration for technical skill, the wind instruments being treated with brilliant virtuosity.

The Reichenberg Theatre Orchestra acquitted itself with aplomb, and praise is reserved for soloists Lilly Jaksch (contralto), Grete Rieger-Miksch (soprano), Josef Pilz (baritone) and Fritz Ort (conductor). Choral work was in the capable hands of several local choirs.

GERTH-WOLFGANG BARUCH

Johan Franco Dedicates Work to Mrs. E. S. Coolidge

Johan Franco, Dutch composer, recently returned to the United States, has written a Serenade Concertante for chamber orchestra, dedicated to Mrs. Elizabeth Sprague Coolidge and accepted by her for the Library of Congress at Washington, D. C.

ROGER AUBERT

SWISS PIANIST — 1st PRIZE PARIS NATIONAL CONSERVATORY

in First Town Hall Recital, New York

Photo by Russell Ball, Hollywood

NEW YORK TIMES, NOV. 30, 1938

His technique is, as the French might say, formidable: No passage was too difficult for him, and each work that he touched emerged with dazzling accuracy.

NEW YORK SUN, NOV. 30, 1938

Mr. Aubert announced his possession of powerful and obedient fingers, a sharp sense of rhythm and unbounded energy. The Liszt "Legends" were well chosen to reveal Mr. Aubert's really noteworthy pianistic flair.

NEW YORK HERALD TRIBUNE, Nov. 30, 1938

The artist played with technical fluency and polish, and maintained commendable clarity of outline and detail. He gave a well played and deftly wrought interpretation of the first Lisztian legend, and did effective work in the second.

NEW YORK POST, NOVEMBER 30, 1938

WORDS AND MUSIC

Roger Aubert, Pianist, Begins Revival of Liszt

By SAMUEL CHOTZINOFF

Roger Aubert, pianist, gave a concert at the Town Hall yesterday afternoon, at which he played Four Sonatas by Scarlatti, Bach's "Italian" concerto, Liszt's "St. Francis of Assisi Preaching to the Birds" and "St. Francis of Paula Walking Upon the Waters," Schumann's G-minor Sonata, and Romance in F sharp major, Debussy's "L'Isle of Joyeuse" and Clair de Lune" and Liapounow's "Lesghinka." All these Mr. Aubert, who looks young and alert, played with a pleasant tone, immaculate technique, and with full appreciation of the various styles.

NEW YORK WORLD-TELEGRAM, NOVEMBER 30, 1938.

Aubert Recital Well Received

A serious-minded young man, Roger Aubert, gave a piano recital in the Town Hall yesterday afternoon. Workmanlike and thorough, he presented his qualifications to the evident pleasure of a small, but very cordial audience.

Among his disclosures were to be noticed a fine technic, round and sensuous tone and first-rate musicianship. In the Liszt "Legends for Piano," one inspired by St. Francis of Assisi's sermon to the birds and the other by St. Francis of Paula's walking upon the waters, he had ample opportunity to display his fleet and accurate fingering, besides a wide range of dynamic effects.

In the Schumann sonata in G minor, op. 22, he revealed a sensitively balanced touch, not the least feature of which was the lacy delicacy of his rapid passages. His playing was also marked by intelligent phrasing and—when the occasion demanded—emotional depth.

The only major objection—if it can be called that—to be found was the pianist's lack of a fluid legato in certain upper register measures of the first Liszt piece and the Debussy "L'Isle joyeuse."

Works by Liapounow, Scarlatti and Bach completed the program.

R. C. B.

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Montreal's Lavish Fall Calendar Includes Opera, Ballet and Concerts

San Carlo Singers and Monte Carlo Terpsichoreans Make Visits—Two Resident Orchestras Present Soloists

MONTREAL, CAN.—After an absence of a few years, the San Carlo Opera Company appeared at His Majesty's Theatre from November 7 to 13, where a numerous public warmly greeted the performances. The program for the week was composed of Carmen, Faust, Aida, La Bohème, La Traviata, Tales of Hoffmann, Madam Butterfly and Il Trovatore. These representations permitted us to hear such artists as Bianca Saroya, Coe Glade, Hizi Koyke, Dimitri Onofrei, Arroldo Lindi, Harold Kravitt and Norina Greco. They sang separately and collectively as expected and the newcomers here, Lucille Meusel, Leola Turner, Lyuba Senderowna and Ivan Petroff, maintained the good standard of the company's singing. Carlo Peroni was as infallible as ever in his conducting and the new ballet was excellently headed by Lucien Prideaux and Lydia Arlova.

The second concert of the winter series given by Les Concerts Symphoniques took place at the Plateau Auditorium on November 18. Lucien Sicotte, local violinist, won a deserved ovation for his fine performance of Beethoven's concerto. The program under the capable direction of Sir Ernest MacMillan also included an impressive interpretation of Brahms' symphony (No. 1) in C minor, as well as music from Schubert's Rosamunde. George Enesco's Rumanian Rhapsody (No. 1), played for the first time here, proved a popular item.

The new Monte Carlo Ballet Russe, directed by Leonide Massine, opened a brief stay of three days at His Majesty's Theatre, on November 3, and executed charming ballets to the delight of large and appreciative audiences. The company gave four performances including the brilliant version of Giselle, Coppelia, Prince Igor, and the novelties Gaieté Parisienne and Bogatyri. Other engaging dances included The Afternoon of a Faun and Les Sylphides. The Monte Carlo dancers gave a wonderful display of artistry. The orchestra, under the skillful direction of Efrem Kurtz, deserves high praise.

MONTREAL ORCHESTRA PROGRAMS

The Montreal Orchestra offered its subscribers an impressive program on November 13, at His Majesty's Theatre. The guest soloist, the American tenor William Hain, was heard in an aria from Mozart's Don Giovanni and in Lohengrin's Farewell, delivered with a voice that has both purity and strength. Douglas Clarke and his musicians did nice work in Haydn's symphony (No. 10) in E flat. Two weeks later, Robert Virovai appeared for the first time here as soloist with the same organization. The brilliant young violinist displayed rare gifts in his capable performance of Vieuxtemps' concerto which was executed with finished technic. Elgar's Enigma Variations, the principal item by the orchestra, was particularly well played.

The Ladies' Morning Musical Club's first concert this season was given by the Curtis String Quartet and Beveridge Webster, at the Ritz-Carlton Hall on November 3. Chamber music of rare quality drew a capacity audience. The Quartet and Mr. Webster together formed a musical unit of unusual rank. The second concert of the series took place on November 10, with the Viennese soprano, Emmy Heim, as soloist. The distinguished Lieder singer offered an all-Germanic program with rich musicianship; polished phrasing, stylistic interpretation and artistic employment of lovely tone marked her singing. Sir Ernest MacMillan supplied piano accompaniments with competent assistance.

Jan Peerce was enthusiastically received by a large audience at his first recital here at the Monument National, on November 6. His program was a well balanced one with songs from several languages and many operatic arias. The radio tenor has a powerful voice skillfully used and displayed great taste as an interpreter. Warner Bass proved an efficient accompanist.

Simon Barer opened the series of Wednesday Nine O'clocks at Victoria Hall, on November 9. The noted pianist played with astonishing technic and exquisite fashion, delighting a numerous public. His program included, among other works, Liszt's sonata in B minor, Chopin's nocturne in D flat and two of Busoni's versions of organ preludes by Bach.

Lately returned from Europe, Jean Dansereau was heard at the Plateau Auditorium on November 22, drawing a capacity audience. He gave a demonstration of uncommon brilliancy in a colorful program. The Canadian pianist was compelled to add several encores to his program composed of Mozart's fantasia in C minor, Brahms' sonata in D minor, Schumann's twelve Kinderszenen and Chopin's preludes (op. 28). J. H. G.

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COMPOSES SECOND CONCERTO

ISIDOR ACHRON, pianist-composer, completing his second piano concerto with orchestra, is to be soloist in his first concerto on January 16 with the Miami Symphony Orchestra (Arnold Volpe, conductor.)

Mannheimer Soloist with Tucson Orchestra

Frank Mannheimer, pianist, played the Mozart C minor concerto at the first seasonal event of the Tucson (Ariz.) Philharmonic Orchestra. His tour also included appearances at Lubbock, Tex., and Little Rock, Ark.

Feuermann Heard with Duluth Orchestra

Cellist Feted as Soloist Under Baton of Paul Lemay—Lilian Knowles Sings for Matinee Musicale Club

DULUTH, MINN.—The Duluth Symphony Orchestra, directed by Paul Lemay, and with Emanuel Feuermann, cellist, as soloist, gave the second symphony concert of the season, November 17, and the Matinee Musicale presented the second program in its Artists Series, November 28.

The Duluth Orchestra with Mr. Feuermann, achieved one of its most artistic successes in its latest concert. The orchestral program, highlighted by Brahms' symphony in F minor, was done with a full symphony of eighty-seven musicians. The orchestra gave that fullness and richness of tone that is satisfying to discriminating audiences, and Conductor Lemay, directing, as usual, without baton or manuscript, drew enthusiastic response from every musician. Mr. Lemay gave an original reading to the score, injecting warmth and spontaneity into passages often deemed cold. The orchestra divisions worked with fluent coordination.

The orchestral program was opened with Mozart's vibrant overture to Il Seraglio and closed with Franz Liszt's Les Preludes.

WINS SOLO HONORS

Mr. Feuermann played as his main work Dvorak's concerto in B minor. Reticent, modest, but very much at ease, he startled his audience with his rapid changes. For the most part he played with reserve and with meticulous bowing and fingering. In stirring passages he fascinated with his speed and dexterity. In the more melodious passages he made his instrument sing.

Mr. Feuermann was given an ovation, but owing to the exacting demands of his main number, he gave but one encore, a *sarabande*, from Bach's unaccompanied suite.

LILIAN KNOWLES' RECITAL

Lilian Knowles, English contralto, made her first appearance in Duluth in her Matinee Musicale recital accompanied by Miriam Blair, Duluth concert pianist.

Miss Knowles sang four groups of songs, including German, French and contemporary composers. Her voice, while not of wide range, is of pleasing lyrical quality. Her most popular group was the French. In these she displayed a dainty touch and excellent diction.

J. W.

CAROL MOORLAND
PIANIST
New York Recital at Town Hall, Tuesday Afternoon, January 10
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Indianapolis Orchestra Year Opens to Greeting of Warmth

Fabien Sevitzky Resumes Baton in Program Including American Work—Symphonic Choir and Maennerchor Sing—Heifetz and Mordkin Ballet Appear

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra opened its season at the Murat on November 18-19 with the Euryanthe Overture (Weber); symphony No. 7 (Beethoven); The Mystic Trumpeter (Converse); Afternoon of a Faun (Debussy); and polka and fugue from Schwanda (Weinberger). Fabien Sevitzky, starting his second season as conductor, selected a program which was superbly performed and received a greeting of unusual warmth. His Beethoven interpretation was one of the highlights of the concert, the *allegro* being of the utmost vigor and finesse. The jolly Weinberger work proved one of the most enjoyable numbers ever presented here by him and brought enthusiastic response from the audience. The American work also aroused interest.

"POP" CONCERTS BEGUN

The first "Pop" concert of the season was held under the direction of the Indiana Federation of Clubs at Cadle Tabernacle on November 27. Mr. Sevitzky led the orchestra in Weber, Beethoven, Grieg, Strauss and Tschaikowsky works. This was the first appearance of the orchestra in this auditorium and the tone quality was particularly satisfying. The local Symphonic Choir made their first appearance of the season in numbers by White, Foote and Burleigh, singing with good intonation and style. The audience, numbering more than 5,000, was appreciative and feted the conductor with much applause.

MAENNERCHOR OPENS YEAR

The Maennerchor under the direction of Karl Reckzeh opened its season at the Athenaeum on November 28. The men sang with spirit and robust tone much like a well trained college glee club. They are alert and attentive to the director, who is able to secure good attacks and releases and an unusual variety of dynamics. Joseph Lautner, tenor, contributed a Wagner aria and Lieder by Wolf, Schubert, Schumann and Strauss, singing with good interpretation and musicianship.

Anna Kaskas, contralto of the Metropolitan Opera, was presented as the second artist at the Indiana Matinee Musicale in the Ayres Auditorium on November 4. Unusual musicianship was disclosed in a lengthy program of songs of several composers. Her Bach number won particular approval of the large audience, as it was sung with verve and intelligence.

MORDKIN BALLET

On November 6 the Mordkin Ballet made an appearance at the Murat. Adapted by Mordkin himself from the Pushkin tale, The Goldfish with music by Tcherepnine was offered. Solo dances punctuate the action of the ballet and an excellent orchestra holds the whole performance together. Sets are splashed with color, creating an effect of opulence which imaginative costuming and plenty of blue and yellow light do nothing to spoil. Giselle was also presented and proved a work of charm and beauty. This troupe made a pronounced impression in this city.

BOMAR CRAMER'S RECITAL

Bomar Cramer made his annual appearance in piano recital at the English Theatre on November 6. Because of the ballet it was impossible to hear all of his numbers, but his Beethoven disclosed a fine sense of style and made an excellent impression on his appreciative audience.

HEIFETZ IN MARTENS CONCERT SERIES

Jascha Heifetz appeared in the second of the Martens Concerts on November 13. Assisted by Emanuel Bay, who proved to be a competent accompanist and serious musician, the two artists launched into a serious program of composition with particular emphasis on the Franck sonata and the Mozart concerto in D, in which there was a unity of conception that brought out the romantic beauty of the music. Heifetz arranged a program making exorbitant demands on his resources as technician and interpreter but executed the entire list with brilliance, intelligence and musical insight that disarmed criticism. The audience reaction was fervent and demanded encores

H. C. G.

SINGS ON THE SEA

AMELIA BRADDOCK,

mezzo-contralto, has returned to New York from Europe. Miss Braddock gave recitals on liners both en route to Europe and on the return voyage. (Photo © George Maillard-Kesslere.)

Stimulating Program Announced for M. T. N. A. Convention in Washington

Rich Array of Musical Events and Discussions Scheduled for Sessions—American Musicological Society to Meet at Same Time

WASHINGTON, D. C.—An active program has been prepared for the four-day convocation of the Music Teachers National Association which opens here on December 28. President Edwin Hughes presides at the opening session that afternoon in the Hotel Mayflower and Melvin C. Hazen, president of the District of Columbia Board of Commissioners is to deliver the welcoming address. Following a response by Earl V. Moore, past president of the M.T.N.A., President Hughes offers his annual address.

Ernest La Prade, of NBC, is to discuss audience participation in radio programs; Edward G. Hesser of New York University, modern trends in music education and Henry E. Meyer of Southwestern University the White Spiritual.

Mrs. Franklin D. Roosevelt is hostess at a White House tea that afternoon. This is to be followed by an executive committee meeting and a session of the Council of State Presidents with Edith Lucille Robbins, Theodore Finney and Dr. Glen Haydon leading discussions.

At night Pi Kappa Lambda conducts a dinner and the delegates then attend a concert of the National Symphony Orchestra in their honor with Dr. Hans Kindler conducting.

Music in the schools is to be discussed on Thursday morning with Osbourne McConathy presiding. Sister Anna of the College of St. Catherine, St. Paul, Minn., Mary Strawn Vernon, Chicago Musical College; Alexander Richter, High School of Music and Art, New York; and Dr. Edwin N. C. Barnes, president, Southern Conference for Music Education, as speakers. Dr. Barnes conducts the Washington Inter-High School Chorus in Chadwick's Land of Our Hearts.

Later a joint session will be held with the American Musicological Society with Carleton Sprague Smith, chief of the music division of the New York Public Library presiding and George Herzog, Columbia University and Ralph Kirkpatrick as speakers. Luncheons are to be held by Mu Phi Epsilon and the National Committee on Music in Education.

In the afternoon Dr. Rudolph Ganz, president of Chicago Musical College presides over a piano forum. Other speakers are Lawrence Schauffler, Fredonia (N. Y.) State Normal School; Abby Whiteside and Arthur Mirovitch of New York and Arthur Byler of Doane College.

Dr. Hugo Kortschak of Yale at the same hour presides over a string and chamber music forum. Other speakers are Janos Scholz, of the Roth Quartet, Westminster Choir College; Arnold Small, University of Iowa and N. Hugh Altvater, of the women's college of the University of North Carolina.

Homer G. Mowe, president of the New York Singing Teachers Association, conducts a voice forum. Walter Allen Stults, president of the Chicago Council of Singing Teachers; Harold Seashore, Springfield (Mass.) College; and Dr. John Finley Williamson, president of Westminster Choir College are to speak.

An organ program is to be offered at Washington Cathedral by Palmer Christian, University of Michigan, with an address by Ernest M. Skinner.

That afternoon the Coolidge Quartet plays in the Library of Congress giving the first performance of David Diamond's new quartet. Dr. Ganz is toastmaster for the annual banquet that evening. Lawrence Tibbett, Metropolitan Opera baritone, is to be guest of honor and will give the principal address.

On Friday, George S. Dickinson, vice-president of the M.T.N.A. and Marion Flagg, of Horace Mann School, are co-chairmen. Speakers include Dr. Dickinson, J. Lawrence Erb, Karl W. Gehrkens, Roy D. Welch, Warren D. Allen, Robert Melcher, Walter B. Roberts, Glen Haydon. At the ensuing luncheon, Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs is to preside and Olin Downes, director of music at the 1939 New York World's Fair, will speak.

An afternoon symposium on the psychology of music follows with Max Schoen presiding. Discussion will be led by Dr. Kate Herner, Dr. Paul C. Heinlein, and Dr. Carroll C. Pratt. Mr. Moore presides at a discussion of bills pending before Congress. Rossetter G. Cole, Dr. George H. Gartlan, Charles Seeger, N. Henry Josephs, Mrs. Ella Connell Jesse, Rowena Bishop, Homer W. Moe and Congressmen James T. McGranery, William I. Sirovich, John M. Coffee and Senator Claude Pepper will speak.

The annual business meeting follows. Later a concert will be given by the Washington Choral Society. That evening the Budapest Quartet plays Mozart, Beethoven and Dvorak numbers at the Library of Congress.

Impresario
Alexander Levitoff
5 Rue Boudreau, Paris, will arrive in New York, as general representative of AUSTRALASIA INTERNATIONAL THEATRE ENTERPRISES and will grant interview—as from 15th December—at the Hotel Ansonia.

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NEW YORK DECEMBER 15, 1938 No. 2977

A Merry Christmas to all—and to managers a full box office.

—o—

Opera Grows Articulate

Opera as an art form in America has cast off its antique shackles and is now seeking to ingratiate itself with the new public in many ingenious ways. Though there may have been more intense interest in the goings and comings of individual luminaries in the old days when singers lived more or less charmed and mysterious lives, the general run of people today are becoming much more familiar with the work of prominent artists. This is owing partly to new publicity technic, which has learned much from the films, and also to the very active radio endeavors which bring the voices and personalities of these song-birds into the family living rooms throughout the nation.

So special a magazine as The Rotarian, in its December issue, has a debate on the merits, *pro* and *con*, of opera in English, the affirmative upheld by Lawrence Tibbett and the other side of the question set forth by Edward Johnson, general manager of the Metropolitan Opera. The latter maintains—as is, of course, the case—that other elements in opera are as important, or more so than the words, and that appreciation depends not wholly on the understanding of the text. This subject has been threshed out so often that the best that can probably be done is to give both foreign language and vernacular works to please every element of the constituency. The point about these articles, however, is not that they will clear up a long-vexed problem, but that they will, by means of their fascinating illustrations of operatic scenes and artists, make the lyric drama seem more human to readers.

Much the same object is being accomplished by the recent issuance of Opera Cavalcade, The Story of the Metropolitan, a handsomely illustrated book published by the Metropolitan Opera Guild, Inc., of New York. This does not set out to be a detailed history of the notable institution, but rather a vividly pictured series of glimpses into the life backstage, the highlights of the past and the important features of the present. As the book is widely circulated to listeners to the opera broadcasts for a nominal fee, it has the possibility of greatly extending the country-wide circle of Metropolitan fans.

It is, of course, still true, as Mr. Tibbett remarks in his article, that this audience is not by any means the whole of the American public. The masses remain in large part unconvinced by operatic propaganda, because they find their rather meagre musical needs adequately expressed in popular dance numbers, sentimental ballads or (in some cases) familiar hymns. How to bridge the great gap that lies between these "naturals" and the operatic sophisticates of a few musical centers in this country is not immediately plain. Mr. Tibbett believes that opera should be brought more into conformity with American tastes and tempo, as well as ways of expressing the national soul.

Perhaps the real solution would lie—as a writer in the magazine Modern Music suggests—in establishing opera groups in every city of any size, and attempting to produce here not merely the repertoire of old favorites, but actual compositions written for the present day on topics of modern interest by composers of that particular state or city. Utopian? Not necessarily, for such a condition has long obtained in Germany, and we are turning out steadily more composers of adequate knowledge to supply the need of the public for vital music drama of our own day. These productions might be in the light opera form, ballet, pantomime, ballad opera or even the "grand" variety. But above all they would have to be sincere, natural, understandable to the public. In that way the barrier between it and the older formal types of opera might be removed.

—o—

World Unrest Harms Music

Even those who maintain that the arts ought to live in a sort of rarefied air, removed from the world, cannot help noticing that the present dislocation of political and economic life in Europe has by some coincidence taken place at the same time as a slump in musical creation.

To be sure, creative levels have not been of the most exalted for several decades, but in the post-war years there was a continuous productive activity and a fairly high degree of musical culture on the Continent. This is true only in part at the present time.

Numerous musicians have testified to the state of things. Among these have been conductors, who now find it very difficult to discover new imported music that matters greatly to their audiences.

Eugene Goossens, on his arrival here several weeks ago to resume his Cincinnati Symphony Orchestra post after conducting in Britain, had some things to report about conditions as he had found them.

"There is even now a decline in the quality of musical composition," he is reported by the New York Times as saying, "and one encounters masterpieces less frequently than ten years ago.

"These are not congenial times for composition. The first requisite is an atmosphere of mental and physical tranquillity. It is true that great upheavals bring musical creation, but after the stimulus one must be removed from the field of unrest, unless he is one of those rare birds who can compose under any conditions.

"With the recent widespread turbulence, I am afraid music will suffer a great deal, at least temporarily, and we will be deprived of possible great works that we might otherwise have enjoyed."

This is a temperate statement, for in reality we are witnessing at the present time nothing less than the end of an epoch in musical composition.

The dispersal of a culture and its transplanting—with what success remains to be seen—in other localities has been almost accomplished in Central Europe. The musical historian of the future may look back upon the strictly atonal school as something of a curiosity, leading to a dead end, not only because of its nature (symptom itself of an age of doubt and insecurity) but because political events swept it away as cleanly as one of the medieval plagues did the population. Will it flourish in the more vigorous, hopeful air of the Western hemisphere?

On the other hand, nothing in music is ever completely lost in an age with facilities for recording and performance. The eminent musicians of Germany and Austria are now largely in other lands, many of them in America. What remarkable results may come from this mass hegira of musical scientists and creators to a New World can only be conjectured. There are vast possibilities for these musicians to place their highly trained technical knowledge at the service of our still young musical movement.

It is our guess that though composition may have passed under a blight in the very heart and most cultivated musical portion of Europe, the relics of this remarkable (if experimental) period of endeavor will be gathered up and will serve to fertilize a new wave of creative work. It will necessarily result in changed methods, new points of view. But when, as Mr. Goossens says, those who have undergone such harrowing, dislocating experiences have been sufficiently long "removed from the field of unrest," they will again turn to composition and, it is to be hoped, with clearer minds and strengthened purposes.

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Who Owns the Air?

Chairman M'Ninch of the Federal Communications Commission, says that "all radio frequencies belong to the people. No broadcaster has or can acquire any vested interest or right in a frequency. He is only licensed to use a frequency in the public interest." That is a useful reminder. An investigation is being conducted by the Commission to get facts for further radio regulation and possible new legislation. The broadcasting companies are presenting briefs setting forth their activities "in the public interest." However, Mr. M'Ninch says that those papers are "too full of self-praise and sound too much like after dinner speeches."

The suspicion arises that the current intense presentation of good music on the air might come from the desire to make a favorable impression on the investigating commission. Should they whitewash the broadcasting companies, it will remain to be seen whether the many present excellent musical programs are curtailed to their former quotas.

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Amends to Author

Recently we published the following item:

October 24, 1938.
Wausau, Wis.

Editor, Musical Courier,
Dear Sir:

In an October issue of Variations you give credit to the Victor Record Review for a defense of the saxophone that originally appeared in the excellent The Story of Musical Instruments by H. W. Schwartz. The exact wording is as found at the foot of page 141 and on page 142.

Feeling sure that your regular accuracy hounds would have reported this immediately I did not write at the time.

Sincerely,
LENNERD H. SEIM.

Comes a courteous corrective letter from Richard Gilbert, editor of The Victor Record Society Review, who writes:

November 29, 1938.
Camden, N. J.

Editor, Musical Courier,
Dear Sir:

Isn't there a discrepancy here? Unwittingly, perhaps, Variations gives currency to Mr. Seim's suggestion that the Victor Record Review purloins some of its material without the proper acknowledgments.

In the interests of accuracy, RCA-Victor would appreciate your glancing at page 8 of the May issue of the Victor Record Review, and setting your readers straight. The article by H. W. Schwartz was condensed and reprinted with the permission of both author and publisher, and this was plainly indicated.

With many thanks,
(Signed) RICHARD GILBERT, *Editor*

VARIATIONS

By Leonard Liebling

Mr. Samuel Wechsler sends me a copy of the original letter from Berlin written by the late Leopold Godowsky to W. S. B. Matthews, the Chicago pianist-teacher, on December 24, 1900, in which the former describes his debut in the German capital. In part, Godowsky reported:

"You can well understand that a debut in Berlin is a serious and very dangerous undertaking. All summer we were in Paris, where I did not have any piano to practice my repertoire, and when I came to Berlin it took me several weeks before I got an instrument. Therefore, when I decided to give a concert here I had to start every composition anew. We made many friends (even before the concert) among whom were very prominent musicians. I was greatly astonished to find that I was well known among Berlin pianists and teachers, though many of the critics and the musical public knew nothing of my existence. Those that heard me before the concert predicted a great success. However, I was not so sure. Some artists have a success with the public, but the critics kill them; others are successful with the press, but make no impression on the public. There are cliques here that work for certain artists. Then there is the anti-Semitic press and public. Add to this professional jealousy and you will get some idea of the difficulties I had to contend with. Imagine my surprise when I discovered that my concert was eagerly awaited by all musicians and music students.

"The Beethoven Hall was crowded with a representative musical audience. All Berlin pianists were at the concert. When I came out I was so heartily greeted that I had to bow several times before I started. By some unusual good luck I was hardly nervous, and the first movement of the Brahms concerto, which was the first number, I played to my absolute satisfaction. This gave me courage for the following movements. The applause after the first movement startled me. It was terrific. It took a long time before I could begin the second part. After the last movement I was recalled I don't know how many times. After a pause of several minutes I came out to play my seven Chopin paraphrases and Weber's Invitation. The musicians and public did not know what to expect. There was a general commotion. The hall looked remarkably festive, and electricity was in the air. I played first the study for the left hand alone, Op. 25, No. 4 (A minor). To describe the noise after this study would be impossible. The tremendous ovation was overwhelming. Then came Op. 10, No. 11, and Op. 25, No. 3, combined; Op. 25, No. 8, (sixths) Op. 25, No. 5 as a Mazurka, Op. 10, No. 9 in C minor, 'Badinage,' and Op. 10, No. 7 in G flat, followed by the Invitation to the Dance. The success was greater than anything I have ever witnessed, not excepting a Paderewski enthusiasm. I could have repeated every study, but I did not care to have the concert too long. To tell how many times I had to come out after the paraphrases would be impossible. I could not count them. . . .

"The Tschaikowsky I played with a great deal of dash. The second movement I could not improve upon. At the end of the concert I played as an encore the Scherzo from Saint-Saëns' G minor concerto and the plain black-key study for the left hand. After the two encores I refused to play more.

"I was told that almost all the critics stayed till the end—a very rare occurrence in Berlin, as they have to attend several concerts every evening and are so *blasé* that nothing interests them. The critic from the Boersen Zeitung (Loewengard) applauded frantically—a thing no critic is supposed to do! Professor Taubert called at my house the following day to congratulate me personally. He is the most feared critic in Germany. . . .

"We get invitations to dinner everywhere; people stream to our house. Isaye, the violinist, engaged me already for next year for his Brussels Symphony Concerts. I am also engaged by Marteau for Geneva (Switzerland) Symphony Concerts for next winter. Bösendorfer, the piano manufacturer of Vienna, wrote to Manager Wolff: 'Send us Godowsky! Our season in Vienna is dull—we want some excitement!' . . .

"I wrote so much about my success, knowing that you take such a great interest in my career. I will always remember that you were the first great critic to champion my cause in such an enthusiastic way. . . . I am an American at heart and no matter how much success I shall have in Europe I shall always remain faithful to the Stars and Stripes and my good and dear old friends.

"Please show this letter to Mr. Maurice Aronson, Mr. Gottschalk and other friends. I can impossibly write much now, as I have to practice hard for my next recital. A success like the one I had is embarrassing to the artist. Musicians talk so extravagantly about me, that unless I play better than I did at the first concert I would disappoint my audience. I never expected a tenth of the success I had. I feel overawed and almost frightened. . . .

"I had a great success in Paris, but I value it so little, that I consider it hardly worth while mentioning. The French are unmusical."

* * *

There has been considerable concern in some quarters about the public and journalistic adulation of Toscanini in New York. A few carpers feel that it is being overdone, and The Sun published its opinion to that effect, with resultant receipt of some commendatory letters from readers. The Musical Courier, too, has heard from objectors, one of them, a renowned pianist, speaking of "the Toscanini craze," and "the mass insanity he arouses."

The matter leaves one puzzled, for how are critics and the public to be restricted in their likes and dislikes? No one in particular built up Toscanini's popularity except himself, and that through performances which have always aroused (and still arouse) the utmost pleasure and excitement in his listeners. New York is not the only locale where the *maestro* is extravagantly hosannahed, for other American cities and the great music centers of Europe shower him with the same adoring encomiums.

There can be no question that he is not wholly perfect in all his interpretations, and he would be the first to admit it. But who is the absolutely perfect orchestral interpreter? Does he exist? Has he ever existed? Relative perfection is the nearest approach to be hoped for, and the world gratefully accepts it as a welcome substitute.

Toscanini has made the American public symphonically conscious, raised the standards of orchestral performance, and increased public respect for the role of the conductor. Those are not negligible achievements, aside from his purely artistic contributions. If he is rewarded with something resembling deification, only churlish and envious minds could deny him that glory.

Those who know Toscanini well will tell you that he is sometimes astonished and amused by the furore he arouses, that he often resents it, and never loses the opportunity to disparage personal praises. They will tell you, too, that he is almost savagely self-critical, and asks no more of his musicians than he feels he must himself give to the music in performance.

On one occasion when Alfred Wallenstein, then solo cellist of the New York Philharmonic Orchestra, told Toscanini after a concert, "You were wonderful in Debussy's La Mer; you inspired us all in the orchestra today," he became furious and answered, "Never say such a thing. Debussy inspired you, not I."

To most of us it means nothing that here and there we disagree with a Toscanini concept in tempo, phrase or style; the sum total of the marvelous things he does far overshadows the few lapses to which we might find objection. He is always the sincere and striving artist, eminently informed musically, deeply feeling, and a baton technician whom perhaps no one has altogether equalled in mastery and effect.

What he has done with the NBC Orchestra, in the matter of raising it to impressive rank, is in itself something to be lauded with warm enthusiasm.

There is consolation in the thought that so long as Toscanini remains on the height he now has attained, he will continue to sway multitudes of music-loving hearers and critics, and no isolated cavillers will be able to dislodge him from his place in the affections and admiration of practically the entire musical world.

* * *

Would that some perfect Wagnerite among the wealthy Metropolitan patrons might donate new scenery and mechanical equipment for Die Walküre—at least a better second-act scene than the Grand Canyon effect now employed, more realistic final fire than that made by waving colored tissue paper, and before all things, some rocks that do not wobble and sag when Wotan leans his spear against them.

* * *

It would not be a bad idea, either, to renovate the tired bear-skins used by the male principals in the Ring operas. . . . Hey, Melchior, why not contribute the hides of those bruins and buffalos you shot in Canada last summer?

* * *

Ernst Lubitsch, the movie director, told me that if he had charge of the Metropolitan stage, he would as a first step remove the beards from Hunding, Alberich, Tristan, Wotan, *et al.*

"Why?" I asked.

"So that the audience could see the facial play of the singers."

"God forbid," was all I could think of in reply.

* * *

In Dublin, Ga., J. T. Pitman, Atlanta pianist, gave a recital not long ago, beginning with Beethoven's Moonlight Sonata. Hardly had he started the quiet opening when from the inside of the piano issued remarkable sounds that suggested rolling and bumping. The player stopped in amazement. Investigation resulted and it was discovered that the ladies of the Woman's Club had exchanged the regular electric light bulbs of the house for blue ones, and temporarily stored the former in the piano, forgetting to remove them before the recital of Mr. Pitman. The Dublin Courier-Herald could not help remarking that "probably the blue illumination was intended to create atmosphere for the Moonlight Sonata."

* * *

In a renewal subscription order for the Musical Courier, Prof. Henry Xander of Washington, D. C., reminds us that he has been a steady paid reader of this journal for fifty years. Our sincere felicitations and thanks to him, and long may he continue to be of our following.

* * *

Hamlet without Hamlet has been spoken of before, but Die Walküre without Siegmund is a new experience for readers of our paper. They know, of course, that Siegmund is essential in that music drama, otherwise there would be no Siegfried with whom to continue the Ring Cycle. They know also that Lauritz Melchior usually sings the Siegmund role, which he has made into one of his finest and most successful creations.

Well, apparently the music critic who wrote a review of Die Walküre in the December 1 issue of the Musical Courier, lacked the foregoing knowledge, for he makes no mention of Siegmund or of Lauritz.

I shall arrange for the discharge of the ignoramus. His name is Leonard Liebling.

* * *

And, too, just as I was about to add to the many current anniversaries by celebrating my own 125th as a musical writer—or at least, it seems that long.

I hope you, my friends, will forgive me if I offer you a letter received last week from my oldest son, Simon, Jr., who is studying art in Paris. Simon writes so naïvely I believe you will appreciate the fact that I cannot conceal his charming innocence from you. Of course, as a fond parent, I may be prejudiced in his favor though I am sure I never have been.

You can see by his epistle that, like his parent, he has a roving eye and that curious nose so necessary for the scents of life. His ears, too, are tuned to the things he hears that are worth recollection. And his mouth always seems full of anecdotes.

Paris, France.

Dear Dad:

In spite of everything—I mean strikes and threats of war and the Parisian maidens—I am enjoying my studies tremendously. Except for the models in the life classes who seem not nearly as delightful on personal acquaintance as the American models, I like Paris very much indeed.

That man you gave me a letter to, Mr. Schwerké, has been very kind and I have already been invited to one party at his home. It was a tea for Nikolai Lopatnïxoff, the Lithuanian composer, who is also a famous pianist—at least that was what I was told, though you would know whether or not he is that. I liked him very much, but his wife is beautiful and so sweet. I'd love to paint her.

I also met Mr. and Mrs. Alexandre Tansman, the fellow that writes all that strange music; Lily Djanel, the Paris Opera soprano that Richard Strauss conducts his Salomé for; Mr. and Mrs. Kandinsky, the modern painter I am told is so good though I haven't seen any of his canvases as yet; Henri Malherbe, the French critic-author-lecturer and *bon vivant;* Madeleine Mansion, the French *cantatrice,* very *chic,* full of *ésprit* and a swell subject for an oil (we got to be great friends and she is going to sit for me); Señor and Señora Luis Gianner from Argentina, where he writes music and directs the Conservatory of Tucumán at the same time; and Michel Gibson, the American violinist.

Mr. Schwerké is a fine host and his apartment is beautifully furnished with all sorts of fine antiques. Everybody was awfully nice to me, but I suppose they wouldn't have been if I'd told them you were my father. I didn't say a word about that because I was afraid of spoiling things for me.

Mr. Schwerké took me to a concert the other day. It wasn't very good but I did enjoy the conversation that went on next to me. This is what I heard:

"Goodness, she must sing fast. Think of it, twelve songs in the first group!"

"Yes, she works by the piece."

"Furthermore, she hardly ever takes a breath."

"Naturally, she hasn't the time."

"She doesn't seem to think much about the words of the poems she is delivering."

"What do you expect? She's singing; she can't do two things at the same time."

I was so amused, I repeated it to one of the girls in class. She told me that not long ago she was instrumental in introducing two well-known sopranos, one a recitalist, the other operatic, to each other. After sniffing at each other, the first one inquired:

"What did you say your name is, Madame? I didn't quite understand."

"I am Madame . . ."

"That sounds as if you were Arabian, Madame."

"Nonsense, I'm French."

"So am I."

"Is that so? It seems you are a singer, Madame?"

"Yes, but not of opera."

"That may be your mistake, Madame. And what, may I ask, is *your* name?"

"Madame . . . "

"Oh!"

So, Dad, I believe that women are even worse cats over here than they are at home.

When I write again, I'll tell you how the classes go but just now I haven't the time, as I've got a date with Antoinette. That reminds me. If you're going to send me a Christmas check, please make it a hundred bucks if you planned to send me fifty. Money goes awfully fast here, particularly when a chap has to take people around. And besides, I haven't the car here as you know, so taxis cost heaps.

Love to Mother and the gang.

SI.

(Cartoon by *Edgar Allen, Jr.*)

"Reserve TWO seats for the concert at Steinway Hall!"

I SEE THAT

Guiomar Novaes has been selected by the subscribers of the Adult Concert Series in Chicago to be the pianist on the annual series.

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Glenn Darwin, NBC baritone, was assisting soloist at the December 13 concert of the Morning Choral Art Society of Brooklyn in the Academy of Music there.

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David Mannes conducted the New York Civic Orchestra in the WPA Federal Music Theatre, New York, on November 27 with Leopold Mannes, pianist, assisting in the fifth Brandenburg Concerto.

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Emma Otero, Cuban soprano, artist-pupil of Frank La Forge, appears with the Schola Cantorum in Carnegie Hall, New York, on December 16, and then goes on tour with concerts as far West as Moorhead, Minn.

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Edwin McArthur, conductor for the Chicago City Opera Company, is now under the management of NBC Artists Service and will be booked for conducting engagements.

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Gloria Perkins, violinist, played the Tschaikowsky concerto with the New York Civic Orchestra (Eugene Plotnikoff, conductor), on November 30.

* * *

Wilbur Evans, baritone, returns to New York for the Christmas holiday after a tour which included appearances in Pennsylvania, New York, North and South Dakota, Minnesota and several cities in the Province of Quebec.

* * *

Stefan Wolpe, composer and teacher, has left Palestine to settle in the United States.

* * *

Vera Schwarz, Berlin and Vienna opera and concert singer, arrived in New York on December 8 to appear in opera, with several orchestras, in recitals and on the radio.

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Among the young artists added to the list of Josephine Vila, Inc., is Saida Knox, contralto soloist at St. Bartholomew's Church, New York. She has been heard in concert in New Jersey and New York and featured on programs by WOR.

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The Concert Course at State Teachers College, Frostburg, Md., has presented so far this year the Kryl Symphony Orchestra, Emma Redell, soprano, and Roman Totenberg, violinist. Future attractions include Rudolph Reuter and the Metropolitan Quartet.

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Kathryn Meisle, Metropolitan Opera contralto, concluded a brief tour on November 21 when she sang for the Buffalo (N. Y.) Chromatic Club. After January 1 she starts a new tour in Massey Hall, Toronto, Can., appears with Richard Crooks, Metropolitan Opera tenor, in Washington, D. C., and then goes to the Pacific Coast for February.

* * *

Olive Bond, soprano, gave a recital on November 22, Frederick Bristol at the piano, at the MacDowell Club, New York.

* * *

Gunnar Johansen, Danish pianist, in a series of twelve historical recitals at McMillin Theatre, Columbia University, New York, ending on December 20, covers the periods from 1600 to 1937.

* * *

Mrs. Edgar Stillman-Kelley was honored by the Dramatic and Musical Assembly (Edna Marione-Springer, founder-president), in the Murray Hill Hotel, New York, on November 25. Frederic Jencks, baritone, Tashamira, *danseuse,* and Bide Dudley shared the program.

* * *

Gladys Andes presented five artists at the Barbizon-Plaza Hotel, New York, on November 20. They were Medesca and Michael, dancers; John Rockwood, baritone; Suzanne Savoy, harpist, and Herbert Goode, accompanist.

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A concert at the Barbizon, New York, on November 29 enlisted the cooperation of Mara Sebriansky, violinist; Pauline Juler, clarinetist; Ishbel Mutch, soprano, with Walter Golde and Irving Owen, accompanists.

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Patti Johnson, who spent the summer at Chautauqua, N. Y., studying with Austin Conradi, pianist, of Peabody Conservatory of Music, Baltimore, was recently heard in recital at All Souls Church, Tulsa, Okla.

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Lucy Monroe, soprano, gave a St. Louis recital on December 5 and was soloist with the Cincinnati Orpheus Club on December 8.

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Elen Dosia, soprano, and André Burdino, tenor, of the Chicago City Opera and the Paris Opéra-Comique, appear in Lancaster, Pa., on January 30, on their first American tour.

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Francis Moore, pianist, gives his New York recital at Town Hall on December 17.

* * *

Ellen Wilson Meibes, soprano, gave a recital at the Fine Art Salon, New York, November 19.

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The Fisk Jubilee Singers are to be heard in Town Hall, New York, on December 20 to aid the New York Fisk Club's fund to send students to Fisk University.

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James J. Cunningham, tenor, and Lillian Ooze, soprano, with Roland Fiore at the piano, presented the November 26 program at the voice forum of the Gerster-Gardini Club, New York.

* * *

Paul Althouse sang Tristan in the Chicago City Opera Company's performances on November 19 and 25.

* * *

Noah Bielski, violinist, played the Glazounoff A minor concerto with the Federal Symphony Orchestra, New York, November 27.

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Charles Everett was tenor soloist at the W. C. Handy Birthday Concert at Carnegie Hall, New York, November 21. He sings at Columbia University March 25 and gives his Town Hall recital May 1.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Friday, December 16

Philharmonic-Symphony Society, Carnegie Hall (A)
Schola Cantorum, Carnegie Hall (E)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 17

Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Robert Virovai, violinist, Carnegie Hall (A)
Joanna and Nicolai Graudan, piano and cello recital, Town Hall (A)
Zimbalist-Sokoloff, sonata recital, Town Hall, 5:30
Francis Moore, pianist, Town Hall (E)
Marina Yurlowa, dancer, Carnegie Hall (E)

Sunday, December 18

Philharmonic-Symphony Society, Carnegie Hall (A)
Marianna Sarrica, pianist, Town Hall (A)
New Friends of Music Budapest Quartet, Roman Totenberg violinist, Town Hall 5:30
Vienna Choir Boys, Town Hall (E)

Monday, December 19

Yoichi Hiraoka, xylophonist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Tuesday, December 20

Francesco Zecchino, violinist, Town Hall (A)
New York Oratorio Society, Carnegie Hall (E)

Wednesday, December 21

Trio of New York, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)

Thursday, December 22

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 23

Philharmonic-Symphony Society, Carnegie Hall (A)
George Neikrug, cellist, Harold Bogin, pianist, Town Hall (E)

Sunday, December 25

Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Whiteman Orchestra, Carnegie Hall (E)

Monday, December 26

Aurelio Giorni Memorial Concert, Town Hall (A)
Budapest Quartet, Armand Kaproff, cellist, Town Hall, 5:30

Tuesday, December 27

Philadelphia Orchestra, Carnegie Hall (E)
Alexander Kipnis, bass, Town Hall (E)

Wednesday, December 28

Marcel Maas, pianist; Alfred Du Bois, violinist, Town Hall (E)
AGMA Concert, Carnegie Hall (E)

Thursday, December 29

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 30

Philharmonic-Symphony Society, Carnegie Hall (A)
Alma Milstead, soprano, Town Hall (E)

Saturday, December 31

Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 1

Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, January 2

Cosme McMoon, pianist, Town Hall (A)
Budapest Quartet, Benny Goodman, clarinetist, Town Hall 5:30
Kirsten Flagstad, soprano, Carnegie Hall (E)

Tuesday, January 3

Ernest Schelling, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, January 4

Philharmonic-Symphony Society, Carnegie Hall (E)
Frank Sheridan, pianist, Town Hall (E)

Thursday, January 5

Boston Orchestra, Carnegie Hall (E)

Friday, January 6

Philharmonic-Symphony Society, Carnegie Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)

Saturday, January 7

Isidor Achron, pianist, Town Hall (A)
Boston Orchestra, Carnegie Hall (A)
Trio of New York, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 8

Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Budapest Quartet and Emanuel Feuermann, cellist), Town Hall, 5:30
Marcel Maas, pianist, Alfred Du Bois, violinist, Town Hall (E)
Ukrainian Chorus and Dancers, Carnegie Hall (E)

Monday, January 9

Joseph Szigeti, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Tuesday, January 10

Margaret Sittig, violinist, Steinway Hall (A)
Carol Moorland, pianist, Town Hall (A)
Rudolf Serkin, pianist, Carnegie Hall (E)
Gertrude Pitzinger, mezzo-soprano, Town Hall (E)

Wednesday, January 11

Robert Kitain, violinist, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Hall (E)
Arvida Valdane, soprano, Steinway Hall (E)

Thursday, January 12

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 13

Philharmonic-Symphony Society, Carnegie Hall (A)
Ellen Repp, contralto, Town Hall (E)
American Symphony Orchestra, Carnegie Hall (E)

Saturday, January 14

Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Evelyn Swarthout, pianist, Town Hall (A)
Josef Lhevinne, pianist, Carnegie Hall (A)
New York Banks Glee Club, Town Hall (E)
Mischa Goodman, violinist, Carnegie Hall (E)

Sunday, January 15

Harold Bauer, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Gertrude Pitzinger, mezzo-soprano, Town Hall, 5:30
Guila Bustabo, Town Hall (E)

MUSICALES

National Opera Club's Silver Anniversary Program

The National Opera Club (Baroness von Klenner, founder-president) observed its silver anniversary on December 2 at the Waldorf-Astoria Hotel, New York. Waldine Condé, youthful Icelandic pianist, played Chopin works magnificently. Robertina Robertson, mezzo-soprano, was acclaimed for Mrs. H. H. A. Beach's Ah, Love but a Day. Elin Vitis, tenor, and the Boris Novakoff Russo-American Ballet also appeared. A silver bag containing silver was presented Baroness von Klenner by the board of directors. F. W. R.

* * *

Doris Doe and John Corigliano with Brooklyn Apollo Club

A varied program was presented on November 29 at the 185th concert of the Brooklyn Apollo Club (Alfred Boyce, conductor) in the Brooklyn (N. Y.) Academy of Music. Hadley's Hunting Song, offered with clear diction, opened the program followed by Piper of Dundee and Hey Robin. Son of the Sun and A Spirit Flower were repeated. George W. Deitz was soloist in Wayfaring Stranger. Rubinstein's Kamenoi Ostrow, arranged for male voices, alto solo, piano, organ and with violin obbligato by Gaines, constituted a fine climax to a program which also included Noël numbers. John Corigliano, assistant concertmaster of the New York Philharmonic-Symphony Society, played with warm and colorful tone a tarantelle of Saint-Saëns and two encores. Doris Doe, Metropolitan Opera mezzo-soprano, offered dramatically two songs in Swedish by Sibelius and numbers of Salter, Scott, Bantock and Ernest Charles. Theodore Schaefer, C. O. Banks, Lionel Nowak and Herbert Jaffe were the accompanists. F. W. R.

* * *

Huss at Composers' Forum

Henry Holden Huss works, comprising piano and vocal solos, and a sonata for viola and piano, were heard at the Composers' Forum Laboratory concert at Carnegie Chamber Music Hall, New York, on November 22. Mr. Huss performed his own miniature prelude in Brahmsian vein, and the poem, To the Night, receiving applause. Three songs were sung by Viola Steimann, in a sweet soprano, After Sorrow's Night, making special effect with its bird-call and fine climax. The viola sonata (op. 34), was capably played by Marcel Dick. The work encompasses a *legend* of gentle sadness; a bizarre *allegro;* and a vigorous *finale*. Mr. Huss received generous acclaim. "Futuristic" works by Morris Mamorsky were also heard, including six short songs sung by Grace Donovan. F. W. R.

* * *

Long Island Orchestra Appears

J. Cecil Prouty conducted the Long Island Symphony Orchestra of sixty-one players in a rhythmic reading of Brahms' first symphony at the November 30 concert in Bayside (L. I.) High School. The Schumann concerto was admirably presented by Drusilla Huffmaster, assisting pianist, in able cooperation with the ensemble. The second intermezzo from Jewels of the Madonna received a worthy interpretation, the Prouty direction bringing out with clarity the exquisite pastorale and joyous finale. Tschaikowsky's Italian Caprice was brilliantly offered. Conductor and soloist shared in many recalls. F. W. R.

* * *

Milton Kaye Plays Under Mahler

The second concerto in B flat was played with skill, technical proficiency and innate musicianship by Milton Kaye, pianist, in the all-Beethoven program, part of the series, offered at the WPA Music Theatre, New York, by the Federal Symphony Orchestra. Fritz Mahler conducted with artistry. The Fidelio overture, the fifth symphony and the King Stephen overture were read with authority. K. S.

* * *

Gunnar Johansen in Chopin List at Columbia University

Four ballades, twelve etudes (op. 10) and the B minor sonata of Chopin were presented on December 1 at the McMillin Theatre, Columbia University, by Gunnar Johansen, in the series of twelve historical piano concerts. The reading of the studies was especially noteworthy, embracing tremendous speed and clarity and poetically interpreted. F. W. R.

* * *

Leonard Stocker at Studio Club

Leonard Stocker, baritone, returned from two years' study in Europe, offered Lieder of Schubert and Mahler, Verdi and Berlioz arias and a miscellaneous group including Arthur Williams Wolf's The Wayfarers, dedicated to him, for the Studio Club, New York, on November 30. He showed unusual improvement, additional resonance, greater freedom of interpretation and definite poise. Six encores were given. Sara Knight was at the piano. N. A. R.

* * *

Music Education League Concert

Several pianists and a violinist, winners of awards in past contests, were presented by the Music Education League in a Steinway Hall, New York, concert on November 27. The participants, ranging from eight to fifteen years of age, presented solos and ensemble items, the composers extending from Bach to Debussy. Robert Emile, violinist, pupil of Mittell, showed good tone, expression and excellent double-stop work in Wieniawski's Legende. Sympathetic accompaniments for the young artists who were warmly received were given by Thelma Emile. F. W. R.

* * *

Messiah Performed at Brick Church

The presentation of the Christmas section of Handel's Messiah on December 4 at the Brick Church, New York, marked the opening of Dr. Clarence Dickinson's annual series. Frederic Baer, baritone, sang with imposing utterance and nobility of style, the climax being in Like a Refiner's Fire. Corleen Wells, soprano; Viola Silva, alto; and Harold Haugh, tenor, completed the solo quartet. Good ensemble was noted in For Unto Us a Child Is Born, the Glory of the Lord and the popular Hallelujah Chorus was given with sharp attack and rhythmic force and notably reared climaxes. Bach's Christmas Oratorio was offered on December 11 with the Saint-Saëns work of the same name scheduled for December 18 and carols of all nations on Christmas Day. F. W. R.

DR. CLARENCE DICKINSON

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(RIGHT)
NIKOLAI and JOANNA GRAUDAN, cellist and pianist, in Sumatra during their recent Around the World Tour. The artists appear in recital at Town Hall, New York, December 17, in a program of Beethoven, Brahms, Ernest Bloch and Debussy.

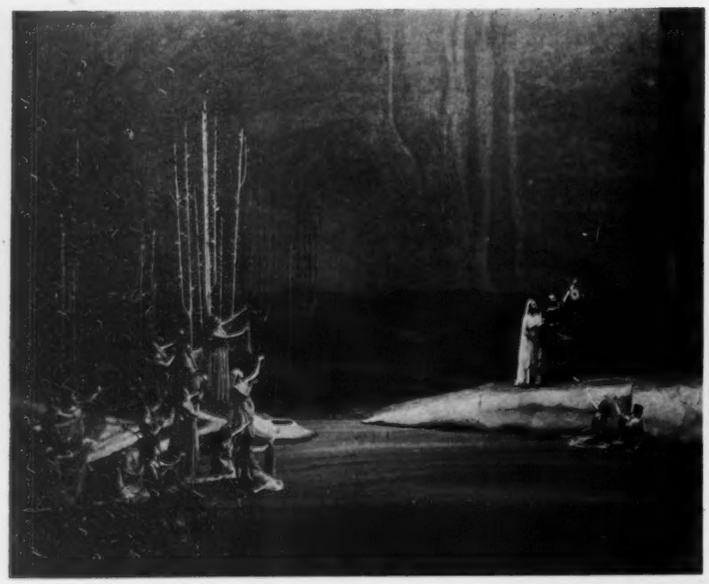
(LEFT)
ANDRÉ MATHIEU, nine-year-old composer-pianist, with Jacques de la Presle, with whom he is studying theory, at Onival, Picardy, France. André is appearing throughout Europe this season.

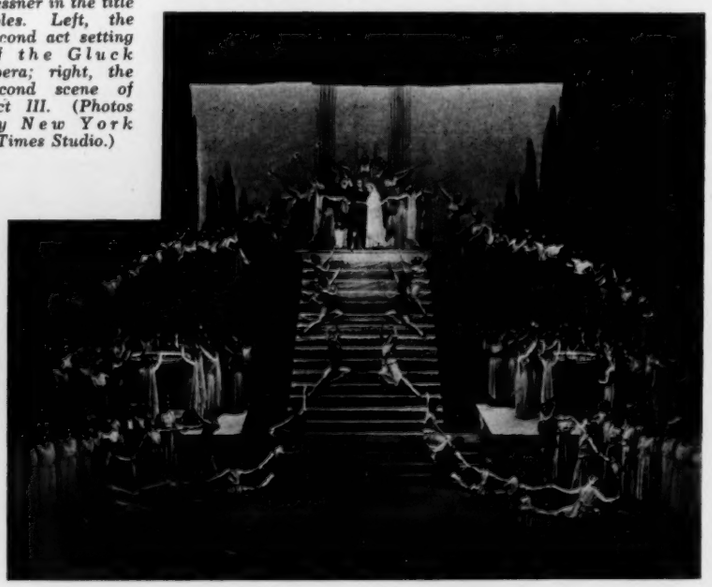
(BELOW)
MARGARET SPEAKS, concert and radio soprano, right, receiving a scroll for being the outstanding woman of Ohio for 1938, from Mrs. William L. Divine, president of the Daughters of Ohio.

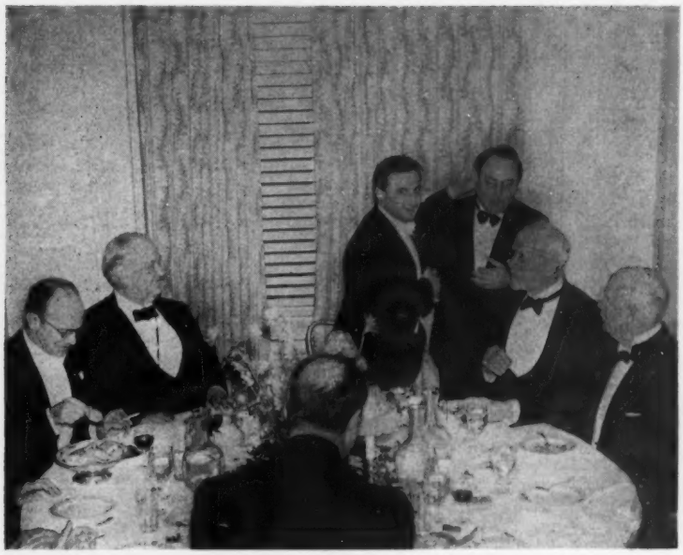
EUGENE LIST, pianist, arriving on the SS. Saturnia to fulfill concert engagements on December 10 and 11 with the New York Philharmonic-Symphony Society in the premiere of Anis Fuleihan's second piano concerto.

(RIGHT)
KARL ULRICH SCHNABEL, pianist, in action at Lake Garda with his new camera. Photography is his hobby when concert engagements permit.

(BELOW)
SCENES FROM ORFEO ED EURIDICE as presented at the Metropolitan Opera House with Kerstin Thorborg and Irene Jessner in the title roles. Left, the second act setting of the Gluck opera; right, the second scene of Act III. (Photos by New York Times Studio.)





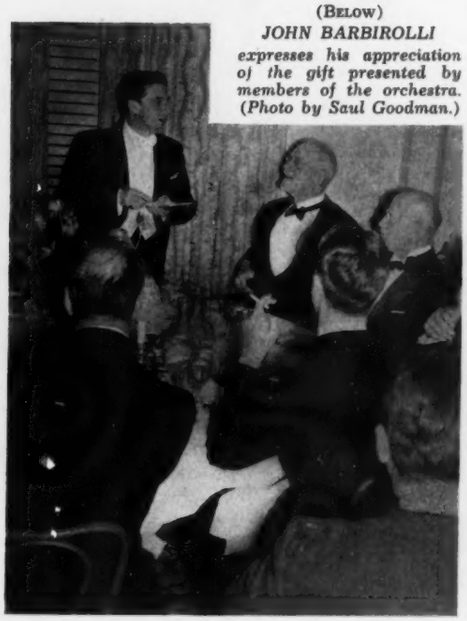


JOHN BARBIROLLI WAS HOST TO MEMBERS of the Philharmonic-Symphony Orchestra on his thirty-ninth birthday anniversary on December 2 at the Hotel Astor. At left the conductor responds to presentation of a gold watch and chain from the orchestra, made by Mishel Piastro, concertmaster. Present left to right, are Deems Taylor, the commentator for the Sunday afternoon broadcasts; Walter Price, of the Board of Directors; Mr. Barbirolli, Mr. Piastro; Assistant Treasurer Edwin T. Rice and Treasurer Charles Triller. The back of Bruno Zirato, assistant manager, is in the foreground.

(RIGHT)
MAURICE VAN PRAAG, personnel manager, talks with Vraig Earl (Professor Quiz), who entertained the party.

(BELOW)
AUGUSTUS WADE, doorman at Carnegie Hall, a fellow Britisher, who observed, on the same day, his eighty-third birthday anniversary. Over his shoulder may be seen Emil Greiner, librarian.
(Photos by Saul Goodman, tympanist of the ensemble and amateur photographer.)

(BELOW)
JOHN BARBIROLLI expresses his appreciation of the gift presented by members of the orchestra. (Photo by Saul Goodman.)



CONSTANCE MERRELL, seventeen-year-old soprano, made her debut as Mimi with the Chicago City Opera Company on November 11. (Photo by Maurice Seymour.)

(BELOW)
ISADORE BUCHHALTER and his pupil, Beatrice Bell, who made her debut in the Studebaker Theatre, Chicago, on November 20.

(RIGHT)
RECITAL HALL IN THE AUDITORIUM BUILDING, CHICAGO, with its seating capacity of 430, is the scene of many concerts, recitals, dramatic performances and lectures. The hall, recently modernized and redecorated, has a new ventilating system, indirect lighting and three-color footlights, together with five spotlights in order to give proper lighting effects for costume recitals, operatic, dramatic or dance performances.

Early Career as Cinema Batonist Led American Conductor to Symphony

Charles Miller, Who Has Directed European Orchestras in His Own Compositions, Tells of His Experiences in Preparing for Larger Field

PARIS.—Charles Miller, American conductor, who in the past season made many appearances throughout the Continent, returned recently to Paris after spending the summer with Alfredo Casella in Italy. Mr. Miller, a typical American in viewpoint and talent, told of many interesting sidelights on his life and career, to a Musical Courier correspondent.

"I came out of one of the worst slums in America," he chuckled, while relating incidents of his early life, "and I'm astonished that I did not turn out to be one of those famous gangsters you hear about. However, and in spite of this background, I managed to go straight.

"I recall how people in the poorer districts love music. My dear mother was no exception. Rain or shine, she used to stand in line for hours at the Metropolitan to hear Caruso and the other big artists of the day. She always managed to find money for music and glimpses of beauty. One day, for a birthday present, she bought me a violin. At first I liked the idea of studying music, but when the neighborhood kids began calling me a sissy, I quit practising.

"When I grew older, friends told my mother that I had talent. I went through the usual 'boy-prodigy' period, playing at charity concerts and at recitals of my own. But my mother, wishing to know if I was really worthwhile, managed to have me play for Franz Kneisel, who assured her that I had talent, and thanks to him, Frank Damrosch gave me a scholarship at the Institute of Musical Art for more than three years.

(Photo by Lipnitzki, Paris.)
CHARLES MILLER

PLAYED IN ORCHESTRA

"While I was studying with Leopold Auer and Carl Flesch, and earning money playing at cafés, I heard that Stokowski needed violinists. With all the assurance of the seventeen-year-old, I presented myself, and to my astonishment, came away with a contract with the Philadelphia Orchestra. This was a wonderful experience for me, for I not only had the discipline and training which the orchestra demands, but also became familiar with orchestral repertoire.

"Later, while I was concertmaster of a movie house orchestra, the conductor told me he needed an assistant, and asked me to get up and conduct. After a few days' routine, I began to find my stride and managed to keep it up for several years, conducting four shows a day. These years constituted my only training as a conductor, and it was marvellous preparation. When people ask me where I learned my conducting technic, I tell them of the practical school in which I was taught."

STUDY WITH CASELLA

Mr. Miller frankly avowed that when he first came to Europe, he had a musical inferiority complex, because he was a wholly American-trained musician. "My compositions had been performed by various symphony and radio orchestras," he said, "but I still felt uncertain of my knowledge and mastery of orchestration and form. Thus, and by way of the first vacation I have had since I was a youngster, and for the more important purpose of increasing my musical education, I decided to approach a recognized master and find out what I needed.

"So I went to Rome to see Alfredo Casella, whose work I knew and admired, and asked him to look over my orchestral compositions and chamber music works. Casella told me that I was well trained and that I orchestrated very well. This was a great surprise to me, for the truth of the matter is that, except for some groundwork with Dr. Percy Goetschius at the Institute in New York, I was wholly self taught. I am happy to say that after my appearances with the Colonne Orchestra in Paris and the Budapest Concert Orchestra, with Casella as soloist, critics not only praised my Appalachian Mountains rhapsody, and other compositions, but congratulated me on my baton technic."

AMERICAN MUSIC WELCOMED

When the interviewer asked Mr. Miller what reaction he noticed throughout his travels regarding American music, he replied; "One hears so much in America that European musicians do not respect American music or musicians. I find this far from the truth. In fact, I have often had the joy, after conducting a symphonic program, of having musicians come to me and praise American works, and tell me that they realize how splendid is America's place on the musical map. They never fail to congratulate us on our compositions, our conductors, our instrumentalists, and our marvellous orchestras." I. S.

Goossens Has Ovation On Cincinnati Return

Resumes Baton of Symphony Orchestra After English Guest Conducting—Heifetz Plays Second Prokofieff Concerto

CINCINNATI, O.—Eugene Goossens, returning from a tour of conducting the leading British orchestras and the Boston Symphony Orchestra, was greeted with a fanfare by his own Cincinnati Symphony Orchestra, and a prolonged ovation from a capacity audience. Enthusiasm mounted with each work until the rafters of old Music Hall shook. In expressing his appreciation Mr. Goossens especially thanked the Woman's Symphony Committee for selling more than 5,200 season subscriptions.

His program was one of breadth and beauty, opening with the second concert performancee in America of the Schumann Carnaval orchestrated by several Russians and closing with the fifth symphony by Tschaikowsky superbly played. Indeed the orchestra was in exceptionally fine form and its enthusiasm infectious.

Jascha Heifetz, soloist, gave a marvellous performance of the Prokofieff concerto (No. 2) in G minor for violin and orchestra. His tone of sweet purity soared to ethereal heights and he was recalled innumerable times by the appreciative audience.

Hans Lange conducted three concerts in the absence of Mr. Goossens and won the hearts of the audience with his unusual programs and fine readings. Ethel Bartlett and Rae Robertson were the beloved artists at the last concert under Lange's baton.

OTHER MUSICAL EVENTS

Marjorie Lawrence sang a brilliant concert for the Matinee Musicale Club and was so enthusiastically received that she graciously conceded to the demand for encores. Her dramatic interpretation held the audience spellbound.

Commemorating the first anniversary of the death of Walter Guetter, first bassoonist with the Philadelphia Orchestra, Hans Meuser, first bassoonist of the Cincinnati Symphony Orchestra, played the Mozart concerto for bassoon in B flat major, with the Conservatory of Music Orchestra, using the cadenzas dedicated to him by Ary van Leeuwen, formerly first flutist with the orchestra.

The Alumnae Chapter, Mu Phi Epsilon, which recently celebrated its thirty-fifth anniversary, presented its members in an exchange program before the Clifton Music Club of which Etelka Evans is president.

The Clef, of which Mrs. Neil Wright is president, and May Estel Forbes program chairman, enjoyed a program on Colonial Music in the New World.

Hazel Franklin presented her piano pupil, Rickey Gahr, in a well played program of classics featuring the Beethoven sonata (op. 10, No. 2). M. D.

Birmingham Orchestra Launches Series

Civic Players Offer American Work by Stringfield—Eudice Shapiro Presented by Music Club

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor) opened its concert series with a brilliant performance at Phillips Auditorium before a large, enthusiastic audience. The program began with Glinka's overture to Russlan and Ludmilla, followed by Mendelssohn's symphony (No. 4), giving a beautiful and exacting reading of this work. The American number was A Negro Parade, by Lamar Stringfield. Other numbers were Pavane pour une Infante défunte, by Ravel; the Strauss waltz, Tales from the Vienna Woods; and 1812 Overture, by Tschaikowsky, the last splendidly performed, with the brass section augmented by the Alabama Boys' Industrial School Band.

The Birmingham Music Club presented its second artist concert at Phillips Auditorium, offering Eudice Shapiro, violinist, winner of the National Federation of Music Clubs' contest, in a program of charm and excellent technical accomplishment. Miss Shapiro won her audience by her fine musicianship. Her readings of Mozart's adagio in E major and Franck's sonata in A major were elevated in tone, while the Symphonie Espagnole by Lalo was brilliantly done, with sensitive, poetic insight. Her closing group included numbers by DeFalla-Kochanski, Sarasate, Martinu. Eugene Helmer played accurate accompaniments.

The Birmingham Music Club is sponsoring a series of lectures by G. Ackley Brower, formerly associated with the Institute of Musical Art, New York, now with the Birmingham Conservatory of Music.

The South Avondale Music Club held an open meeting, the president, Mrs. W. Carey Bently, presiding. Alice Graham spoke on The Influence of Music in Child Life.

The Birmingham College of Music (Guy Allen, dean) offered a pupils' recital with students from the classes of Pearl Rosenthal, LaVerne Brown, Mrs. C. W. Phillips, Beth Ferguson, Mrs. W. C. Vail, and Mrs. J. Ward Nelson.

The Opera-On-Tour Company had labor troubles in the attempt to stage Faust in this city, and the principals gave a concert instead. A. G.

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Music Notes from Coast to Coast

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) gave the second concert of its series, featuring American music on the first half of the program. Charles Wakefield Cadman was the fine soloist, playing the piano part in his delightful Dark Dancers of the Mardi Gras. Other numbers were Mr. Cadman's interesting American Suite for strings and Comes Autumn Time, by Leo Sowerby, who is a native of Grand Rapids.

John Carter, Metropolitan Opera tenor, with James Quillian at the piano, gave a delightful recital in the St. Cecilia Building. The Music Weavers, a musical sketch, with words by Henrietta C. Barr, and arranged by Maria Lund Royce, gave scenes from the lives of Bach, Beethoven, Mozart, Schubert and Liszt, utilizing their music. Among those who assisted were Eugene J. Phillips and Chester Berger. The St. Cecilia Chorus (Mrs. William J. Fenton, director) sang on the Armistice Day program. Soloists in an artist recital were Elizabeth Love Edwards, harpist, and Edna Seim, soprano.

Donald D. Armstrong, of Hastings-on-the-Hudson, N. Y., has been appointed supervisor of music in the local schools.

A choral composition by David Hugh Jones, of Westminster Choir College, has been dedicated to C. Harold Einecke, minister of music at Park Congregational Church. Mr. Einecke's Chancel Choir gave a concert recently at Pontiac, Mich.

H. B. R.

HARTFORD, CONN.—On November 15, Koussevitzky and his Boston Orchestra presented at the Bushnell Memorial Hall, a program to be remembered for its brilliance and intensity. The fifth symphony of Sibelius, Ravel's Le Tombeau de Couperin and Dvorak's From the New World were played.

The Hartford Symphony Orchestra (Leon Barzin, conductor) showed growth in their second concert on November 22. Emanuel Feuermann impressed with his masterful and remarkably sensitive performance of the Haydn cello concerto.

Anna Kaskas and Charles Kullmann sang a varied list of solos as well as two operatic duets in their joint recital at the Memorial on November 20. Both are natives of Connecticut and members of the Metropolitan Opera Company. Julius Huehn, also of the Metropolitan, appeared on November 17 under the auspices of the Musical Club of Hartford, and delighted with his robust style.

Two evenings, November 29 and 30, were given over to the Ballet Russe de Monte Carlo. Five ballets were performed, Massine being given an ovation for his portrayal of the saint in St. Francis.

M. L.

PROVIDENCE, R. I.—Richard Burgin conducted with skillful hand the Boston Symphony Orchestra in its second concert in Metropolitan Theatre. Jascha Heifetz, violinist, played in scholarly manner the concerto (No. 4) by Mozart and concerto in G minor by Prokofieff, the second movement of which had surpassing loveliness.

The Kedroff Quartet sang at the Mary C. Wheeler School and at Pembroke College programs of Russian, Slavonian and Caucasian songs. Fine diction and a blending of unusual tone characterized their work. The Bell Song and Georgian Cradle Song were of outstanding merit.

Luboshutz and Nemenoff, duo-pianists, were heard in a delightful recital for the Pawtucket Civic Music Association. They performed with precision, taste and admirable teamwork numbers by Bach, Mendelssohn, Saint-Saëns, Schubert-Prokofieff, Rimsky-Korsakoff, Levitzki and De Falla.

The Providence Symphony Orchestra played to an enthusiastic audience in the Metropolitan Theatre (Dr. Wassili Leps, conductor). To the Water Music of Handel and symphony in B minor by Borodin was added a ballet by Hans Wiener, set to music by Walter Piston, entitled The Incredible Flutist, which was cleverly conceived and colorfully performed by the orchestra and dancers.

Josef Wagner presented a piano recital for the Germanic Society at the Music Mansion. The well planned program was played with brilliance and mastery. The sonata (Op. 5) of Brahms was the high spot, though all were well received and especially a toccata, one of his own compositions.

James Gray, pianist, gave a recital in Plantations Auditorium, assisted by a string ensemble conducted by Felix Fox. Mr. Gray plays without ostentation yet with musicality, fluency and skill. A Rachmaninoff concerto was thoroughly enjoyable.

André Marchal, blind organist of Paris, gave the Edgar John Lownes Memorial Recital at Sayles Hall, Brown University.

B. N. D.

REOPENS STUDIO

JOHANNA BAYER-LEE
has reopened her New York studio for the teaching of voice. (Photo by Apeda Studio.)

El Paso Orchestra in Seasonal Bow

Sascha Gorodnitzki Soloist in Rachmaninoff Concerto—Recital Series Begun Auspiciously

EL PASO, TEX.—El Paso is having a *gala* musical fall. The El Paso Symphony Orchestra opened the series of winter concerts on November 21. Sascha Gorodnitzki, pianist, was soloist in the Rachmaninoff concerto (No. 2) in C minor with the orchestra directed by H. Arthur Brown. A large audience greeted the musicians, and the soloist was well received, the audience demanding three encores after the concerto. Mr. Gorodnitzki is a sincere artist, and convinced his audience of that fact.

The Music and Art Salons directed by Mrs. Hallett Johnson, and given at Hotel Paso del Norte, opened auspiciously with Marion Kerby in a program of Negro Exaltations and Kentucky Mountain Tunes. Miss Kerby has a contralto voice of fine quality, which is perfect for the type of program she has chosen to do.

The second salon was presented by the Choctaw Indian baritone, Ish-ti-opi. This artist gives a program of interest, for he not only does the traditional music of his and other Indian tribes, but also groups of songs in five other languages.

On November 9, Frank Mannheimer, pianist, gave a recital at the Woman's Club House. Mr. Mannheimer's program included compositions from Bach to Sowerby. Seldom has this audience been more pleased. Following the recital Mr. Mannheimer held master classes for three days at the Morgan Studios to a large class.

The El Paso Community Concert Association opened its winter series on November 18 with Malcolm and Godden, duo-pianists, playing to a capacity membership in attendance. Their program, opened with Mozart and ending with a Carmen Fantasy, pleased the audience so much that it demanded many encores.

H. J.

Erica Morini and Cleveland Orchestra Head Columbus Bills

COLUMBUS, O.—Erica Morini, Austrian violinist, following her recital in Columbus on November 17, will always be assured of a warm welcome here. Brought to this city by the Women's Music Club, this able artist presented a glowing and imaginative conception of her music which gained for her superlatives.

November 22 brought the Cleveland Orchestra, (Artur Rodzinski conductor), under the sponsorship of the Central Ohio Symphony Club. In an extraordinarily rewarding concert, refreshingly unhackneyed, the orchestra performed Dvorak's symphony (No. 4) and a "first-time-in-Columbus" hearing of Michael Starokadomsky's neo-classical concerto, brilliantly done.

Ida Krehm, pianist, and Joseph Schuster, cellist, appeared in an excellent joint recital on December 6, a presentation of the Women's Music Club. Another joint recital, December 8, sponsored by the Junior Chamber of Commerce, brought Vivian Della Chiesa, soprano, and Fray and Braggiotti, duo-pianists, to the Columbus concert stage.

C. C. L.

Ferenc Molnar Opens New York Studio

Ferenc Molnar, violist of the Roth String Quartet, has opened a New York studio to teach violin, viola, cello (with the collaboration of Janos Scholz, cellist of the ensemble) and chamber music. Professional and amateur groups, quartets and ensembles with piano and other instruments are to be considered. Mr. Molnar and Mr. Scholz are connected with the Westminster Academy of Chamber Music, Princeton, N. J., and on the summer faculty of Stanford University.

Betty Paret's Engagements

Betty Paret, harpist, recently appeared for the Women's Club of Orange, N. J., a return engagement; with the North Shore Symphony Orchestra in the Handel concerto; for the Colony Club of Queens; and for the Women's Club of Bedford Hills.

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Gigli's Return and Turandot Applauded by Chicago Throngs

Eva Turner Heard in Title Role of Puccini's Chinese Opera—Dusolina Giannini Sings Carmen—Flagstad Does Lohengrin with Edwin McArthur Conducting—Lily Pons Scores

CHICAGO.—An audience that filled every seat of the vast Civic Opera House greeted Beniamino Gigli in his Chicago opera debut as Lionel in Flotow's Martha. In glorious fettle, the popular tenor poured out golden tones that thrilled his hearers to a point of enthusiasm seldom witnessed here. The no-encore rule had to be set aside after his magnificent singing of M'Appari and throughout the night the newcomer unfolded his rare artistry. Glamorous Helen Jepson rose to new heights in the title role, charming the eye and giving unalloyed joy to the ear. The Last Rose of Summer could have been repeated, so prolonged was the applause. The co-stars were ably seconded by Vittorio Trevisan, inimitable as Sir Tristan, and Virgilio Lazzari, equally fine as Plunkett. Roberto Moranzoni at the conductor's desk, assured an excellent production and he, too, was much feted after a spirited reading of the overture.

Turandot served to reintroduce Eva Turner and to afford Galliano Masini a new opportunity to disclose another facet in his art. Miss Turner sang nobly the taxing music, reaching with ease the highest altitudes in a dramatic soprano's sphere and portraying with marked dignity the role of the Chinese princess. Maison's stentorian tones and lovely *mezzo-voce* delighted layman and *cognoscenti* alike. Leo Kopp distinguished himself in the orchestra pit; likewise Desire Defrere back stage.

FLAGSTAD AS ISOLDE

The unique Wagnerian dramatic soprano, Kirsten Flagstad never sang Isolde so gloriously here as when she had Paul Althouse for her Tristan. Like the great Norwegian songstress he employs dulcet tones instead of the explosive accent and their voices blending to perfection, they formed a duo of vocalists poetic rather than heroic. Hertha Glatz gave vocal distinction to Brangaene and the rest of the cast was up to expected standard.

Lohengrin with Flagstad, René Maison, George Czaplicki and Eleanor LaMance in the leads had its good and bad moments, for most of the singers tried to vie with the soprano in tonal opulence and as shouting is not considered good singing the performance became unbalanced in concertized numbers. Edwin McArthur was the able conductor.

LILY PONS FETED

Lily Pons was the magnet that attracted the throng when she appeared in the title role in Lucia. Miss Pons looks even more attractive than ever, whilst the voice has taken on volume without losing its crystalline quality. Her pyrotechnics are the marvel of the age, as is her technic. The Edgardo of Masini created a furor, for vocally as well as histrionically he surpassed his previous efforts. Morelli and Lazzari rounded out the cast more than satisfactorily with Moranzoni directing a performance entirely to his credit.

GIANNINI AS CARMEN

Dusolina Giannini made a sensation as Carmen. With original ideas she portrays the gypsy girl, bringing into play action as colorful as her song is varied and radiant. In the role of the Toreador Jean Fardulli gave his best. Helen Margolyne, appearing for the first time as Frasquita, disclosed a voice rich in all registers and capable of dominating the ensembles. Clever in her acting, she went through the part with a nonchalance worthy a veteran. Louis Hasselmans brought out the beauties of the popular score and helped materially in making the presentation outstanding.

A repetition of Aida brought Eva Turner in the title part, Beniamino Gigli as Rhadames and Eleanore LaMance as Amneris. Miss Turner deepened the splendid impression produced at her reentry, investing the part of the Ethiopian princess with authority and imbuing it with a voice voluminous, round and capable of expressing dramatic emotions tellingly. There may have been more heroic warriors upon our lyric stage but none more successful in carrying out the demands of the composer than Beniamino Gigli, to whom the art of singing is an open book. Eleanor La Mance's pulchritude and majestic appearance enhanced by her fine song made for an Amneris admirable in all aspects.

Lily Pons' Rosina in the Barber of Seville proved a fine piece of comedy and though she interpolated many ill-chosen cadenzas, we shall not cavil with her for mutilating Rossini's music. Charles Hackett, a specialist among colorature tenors, made a successful reentry as Almaviva, one of his best roles, to which on this occasion he gave added distinction in song and action. Carlo Morelli rose to new heights as Figaro. The other funmakers were the inimitable Trevisan, whose Don Bartolo is as fine a caricature as can be imagined; Ada Paggi, portraying the old maid Bertha with much ingenuity, and Virgilio Lazzari, a grotesque Don Basilio.

KIPNIS RETURNS

Dorothee Manski with but little preparation replaced the indisposed Kirsten Flagstad as Brünnhilde in the lone performance of Die Walküre. A routined singer, Miss Manski came out of the ordeal satisfactorily and paeans could be written for her pluck and marked musicianship. Returning to the scene of former triumphs after an absence of seven years, Alexander Kipnis lent his glorious voice to Wotan's utterances with his accustomed nobility and authority. Sieglinde had in Eva Turner a more dramatic than poetic exponent. The Siegmund of René Maison deserves only favorable comment. Handsome, vigorous and alert and delivering his lines with opulence and phrasing impeccably, the Belgian tenor achieved personal success. Hertha Glatz's way of singing merits words of praise. Her Fricka places her high among Wagnerian singers. Henry Weber proved a tower of strength at the conductor's stand and the performance had smooth sailing.

Though not in best voice, Lily Pons nevertheless won the acclaim of her hearers throughout the performance of Lakmé, in which her singing of the Bell Song marked the most potent moment in the opera. Andre Burdino, wearing with elegance the costume of an English officer, sang with distinction the role of Gerard. Mark Love's Nilakantha might be criticized from the histrionic point of view, but vocally speaking he covered himself with glory. Louis Hasselmans performed wonders at the podium and to him went the honors of the night.

CHICAGO SYMPHONY PROGRAMS

Outstanding programs have been built by Frederick Stock since the beginning of the season. None was better arranged than that of November 17 and 18, which introduced the novelties, Pilati's preludio, aria and tarantella and Charles Wakefield Cadman's American Suite. The first named, a short piece constructed on Neapolitan melodies, made a decided success but not quite as palpable as the American composer's suite. Here Cadman speaks fluently, inspiringly, but not bombastically. Using Indian and American themes, he garbed them simply, effectively and with sincerity of purpose. The work deserves repetition, being one of the most arresting American compositions that has come to our hearing. Yehudi Menuhin's first appearance as soloist with the Chicago Symphony Orchestra was made in an all-Beethoven program, the young wizard of the bow playing the D major concerto and the orchestra performing the Egmont Overture and the B flat major symphony. A box-office magnet, Menuhin drew the biggest assemblage at these concerts so far this season and added to his laurels by a truly exemplary performance from both the interpretative and mechanical points of view.

Returned from Cincinnati, where he conducted for the past three weeks, Hans Lange made his first bow of the season at the December 1 and 2 concerts, when he made known Sibelius' Pelleas and Melisande suite, which adds to the renown of the eminent Finnish composer.

SAIDENBERG SYMPHONIETTA OPENS SERIES

The Saidenberg Symphonietta entered into another season in Goodman Theatre bringing out three modern novelties and as many classics. With the assistance of Philip Manuel and Gavin Williamson, harpsichordists, they performed the Bach Brandenburg and C major concertos and Telemann's Don Quixote Suite. Daniel Saidenberg led his excellent ensemble with that erudition and musical ability that have placed him so high among young conductors. The Bach numbers were performed with fine regard for nuance and sincerity of purpose. The Telemann descriptive suite was rejuvenated through a classic yet effervescent reading. The soloists added to the success of the night by well nigh perfect performance. Five pieces by Hindemith and his Funeral March as well as Roussel's Sinfonietta, receiving first performance, impressed immeasurably, for each contains inexhaustible beauties even in discordance. Saidenberg obtained exquisite results from his cohorts of fine musicians and with his vital and plastic beat he brought out every ounce of energy from the players in dynamic passages.

WOMAN'S SYMPHONY ORCHESTRA

In its second concert at the Auditorium the Woman's Symphony Orchestra was led by its regular conductor, Gladys Welge, and had as soloist, Amy Neill, its concertmaster. The Bach Brandenburg concerto, Radie Britain's Light and Borodin's B minor symphony afforded the conductor varied opportunity to shine in her own light. This Miss Welge did with unfailing ability. Authority, ingenuity plus a flair for obtaining lovely contrasts in shade and light made her work on the podium more than efficient. Miss Britain's new output indicates constant growth in this young American, whose always interesting idiom, is further enhanced in atmospheric and descriptive pieces, for she visualizes the trend of modern times with inspired writing, clever in language and up to date in construction. Miss Neill's way with the Tschaikowsky D major concerto was that of a virtuosa, for technically as well as interpretatively her performance left little to be desired.

CARA VERSON'S UNIQUE RECITAL

Annually Cara Verson introduces new piano pieces by modern composers and at her recital in Studebaker Theatre under Bertha Ott's direction she made known many novelties, even though she modestly programmed only the Prokofieff sonata as new here. Few pianists would concern themselves with the intricacies and pitfalls contained in such involved compositions as Hindemith's Pantomime, Kodaly's Epitaphe, Scriabine's prelude (op. 74, No. 2) and etude (op. 65, No. 3). Miss Verson's technic permits her to choose so strange and tax-

(*Continued on page 28*)

DIRECTS ORCHESTRAL LIST

FRANCIS BUEBENDORF, conductor of the New York Liederkranz Orchestra for five years, directed the December 10 concert in the Hotel Plaza, in works of Rossini, Wagner and Rimsky-Korsakoff. Hortense Monath played Beethoven's C major concerto. John Craft, tenor, was also a soloist.

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European Countries Found American Music As Interesting As Our Indians

Eugenia Buxton Tells of Experiences in Touring Foreign Cities—Pianist Greeted by Receptive Audiences

Although there are some cities in Europe where inhabitants believe cowboys and Indians still run wild at Forty-second Street and Broadway, audience reaction there is different from this country's in that artists, who have demonstrated their ability are welcomed with open arms regardless of their race.

This observation was made by Eugenia Buxton, American pianist, who, returned from a tour of Scandinavia, Holland, Belgium, England and France, is now appearing in another series of programs throughout the United States.

Talking with a Musical Courier representative during a brief "visit" to New York, Miss Buxton said that European audiences "adore musicianship."

"Perhaps it is because they have so few diversions and look upon music as a part of their life," she said. "But they have literally been raised on it while in this country we take it in course.

"Incidentally, I was in Holland during tulip time and took some interesting color camera shots. While I was there the young Princess Beatrix was christened with all the pomp and ceremony of ancient times and I think it might be well if we in this country could adopt some of that 'local color' in our own life.

(Photo by Bruno of Hollywood.)
EUGENIA BUXTON

Scandinavian Visit

"In Sweden I found that they knew all about jazz and swing but little about our serious American music. They seemed surprised when I played some American scores and told them of our efforts in this country. It is my belief that we are definitely on the way to found a real American idiom and I think the work of our Hollywood composers indicates this.

"Parenthetically, Europe needs more music magazines. It was refreshing to find the Musical Courier at practically every stop I made and to read about musical affairs, because there were so few local publications. And, on the same point, I played a waltz by Antonio Lora, your Berlin correspondent, sometimes as an encore and sometimes on my regular programs, and the audiences loved it."

Born in Memphis, Miss Buxton played in the South before making her New York Town Hall debut in 1936. She gives a program there on January 24 and admitted that she has several scores submitted to her by foreign composers under consideration. "And also some American works too," she smiled, "because I believe in American music."

Last month she was soloist with the Knoxville (Tenn.) Symphony Orchestra and on January 29 plays with the Chicago Civic Orchestra. She also has concert appearances in Boston (two programs), in Chicago and in Memphis in the immediate future.

"In the fall I expect to return to Europe for a longer tour," she concluded, "and American music will be on my programs, for wherever I go, I tell them about our composers and our music." H. A. S.

Buffalo Music Lovers Warmly Welcome Unusual Autumn Concert Regalement

Marian Anderson, John Charles Thomas, Kathryn Meisle, Bartlett and Robertson, Budapest Quartet among Those Appearing

Buffalo, N. Y.—Zorah B. Berry has brought to Buffalo a number of fine artists in concert during the past month. The last, Marian Anderson, contralto, drew a capacity audience to Consistory Auditorium. Her unusual voice of many tonal colors, her musical intelligence and gift of interpretation aroused the audience to enthusiastic applause, and at the close the demand for encores seemed almost impossible to satisfy. Her accompanist, Kosti Vehanen, shared in the honors.

John Charles Thomas, a Buffalo favorite, achieved success in groups of songs in German, French and English; his vocal and interpretative equipment and fine diction called forth enthusiastic expressions of enjoyment from the large audience. Double and triple encores were the rule of the evening. Carroll Hollister, pianist, proved a worthy associate, both in his accompaniments and well-played piano solos.

New to Buffalo was the artistic two-piano team, Ethel Bartlett and Rae Robertson, who gave a program of attractiveness and charm, earning the approbation of the audience; numbers were repeated and encores given, testifying to the success won by these artists.

The Budapest String Quartet, favorites in Buffalo, opened the series of the Buffalo Symphony Society, the program comprising Haydn, Schubert and Beethoven quartets, played in their usual masterly style of refinement and musicianship, meeting with enthusiastic response from the discriminating audience.

Kathryn Meisle, contralto, gave the first of the Chromatic Club's evening events, renewing the favorable memories of previous appearances in Buffalo. Her pure contralto voice was heard in a program of much variety and contrast, in French, German and English, to all of which she brought excellence of interpretation, diction and vocal ability. Stuart Ross at the piano, furnished artistic support.

Harry Cumpson, pianist, formerly of Buffalo, generously gave of his talents in a recital for the benefit of the music collection of the Buffalo Public Library. A large audience was present, and enthusiastic approval was evidenced in hearty applause. In the playing of his taxing program he proved himself a serious musician of high ideals.

Buffalo Orchestra Opens Season

The opening concert of the Buffalo Orchestra of the Federal Music Project (Buffalo Philharmonic Orchestra Society, Inc., co-sponsors), was a significant occasion. The large audience evidenced in its hearty applause, their appreciation of the growth of the orchestra, under the capable leadership of Franco Autori, conductor. A fine program, comprising the Brahms first symphony, Weber's Oberon Overture, and Randall Thompson's second symphony was given, conductor and men receiving sincere commendation.

The second concert program by C. Gordon Watkins, pianist, in the home of Mrs. Stephen M. Clement, was an enjoyable event; a varied program by Bach, Beethoven, Brahms and Chopin was given with additional encores (two of Mr. Watkins' compositions included), all played with Mr. Watkins' usual fine style and sincere musicianship.

The Chromatic Club opened its series of afternoon recitals in Twentieth Century Club, presenting Eva Rautenberg, pianist, Geraldine Ulrich, mezzo-soprano, Joseph Fortuna, violinist, Squire Haskin, accompanist. It was a thoroughly enjoyable program, well performed by all participants. The students' program was given by pupils of the following teachers: Boyle, Mohr, Schlenker, Caster, Trick, Priore, Albee, Fortuna, Jaeger, Halliday, Spire, Davidson, McDonald.

The first of the Candlelight Musicales in the Twentieth Century Club had as participants Kurt Paur, pianist, Geraldine Ulrich, mezzo-soprano, Eva Rautenberg, accompanist. Mr. Paur's numbers comprised the Chopin B flat minor sonata, a group by Liszt, Brahms, Schumann-Liszt, Schubert-Liszt and Dohnanyi, played with artistry and exemplary musicianship.

Jenö Swislowski gave the second of his piano recitals in Twentieth Century Club before a discriminating audience, which gave him a warm reception. In a varied program by Schubert, Chopin, Liszt, Rachmaninoff, Ravel, Debussy, Dohnanyi and others, his dazzling technic, dramatic conception and variety of tone created a sensation, meriting the prolonged applause accorded him.

A group of Marion Priore's vocal pupils gave an enjoyable recital at Hotel Lafayette, the program and its performance meeting with much favor from the audience of friends. The Quartet Classique opened and closed the program. L. H. M.

New Jersey Opera Association Plans Concert

Helen MacHugh presents the New Jersey Opera Association (William Spada, director) in an opera concert at the MacHugh Studios, Newark, N. J., on December 18. The guest artists are Jeanne Van Drooge, soprano, and George Knisley, baritone, and the assisting artists Marian Pinelli, soprano, and Norma Matte, pianist.

Vera Benenson Playing Widely in Europe

Vera Benenson, English pianist, who last season played extensively in Czechoslovakia, Hungary and Austria, opened her season with a London recital in Aeolian Hall. In addition to concerts in Holland and radio engagements at Hilversum, Miss Benenson's engagements include an appearance with the Lamoureux Orchestra, Paris, and in March performances in Scandinavia, notably at Copenhagen, Stockholm and Oslo.

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Los Angeles Public Responds To Stirring Art of Russians

Rachmaninoff and Don Cossack Choir Appear—Strauss' Domestica Restored by Klemperer—Federal Orchestra Offers Novelties

LOS ANGELES.—Sergei Rachmaninoff's meticulously perfect pianism was hailed by crowds of admirers in two programs at the Philharmonic Auditorium, November 22 and 26. A superlative technician, Rachmaninoff played with the phenomenal virtuosity that is his greatest asset, with every dynamic shading calculated to a nicety.

The resonant, forceful voices of Serge Jaroff's Don Cossack Chorus made the walls of the Philharmonic Auditorium ring on November 27, echoed by vehement applause from a packed house. Impressive among the three groups was the first, devoted to the *a cappella* church music, in which Russian choirs usually excel. Soldiers' songs and folk music arrangements rounded out a long program under Jaroff's crisp and efficient leadership, with Cossack dances for encores.

KLEMPERER RESTORES DOMESTICA

A superbly dramatic performance of the Strauss Sinfonia Domestica by the Philharmonic Orchestra under Otto Klemperer in the Auditorium, December 1, permitted the auditors to revel in the luxuriant orchestration, and won a storm of approval at its conclusion. The inimitable freshness of the Schubert fifth symphony was delivered by Klemperer with engagingly plastic lyricism, the simplicity and tenderness of the *andante* and the lovely spirit of the suggestively Mozartean *menuetto* being the highlights. Klemperer conducted while playing the *piano continuo* of the Bach Second Brandenburg Concerto wherein twenty members of the orchestra participated, led by Bronislaw Gimpel, violin, Anthony Linden, flute, Henri De Busscher, oboe, and Kalman Bloch, E flat clarinet. In memory of Leopold Godowsky, the concert began with the funeral march from the Beethoven third symphony, while auditors stood.

FEDERAL ORCHESTRA NOVELTIES

The first performance of a new orchestral sketch, Spring, by Pietro Cimini, the first American performance of Jaques-Dalcroze's second concerto for violin, and two works by Guy Bevier Williams were introduced by the Federal Symphony Orchestra under Gastone Usigli in the Hollywood Memorial Auditorium, November 22. Lyrical of expression and orchestrated with deft and knowledgeable touches, Cimini's Spring was contemporary in its treatment without being startling. Williams' Idyl was a romantic episode for strings, and the *intermezzo* from The Master Thief was written in gracefully charming vein. Robert Pollak was violin soloist, and played the Dalcroze Poème with technical fluency and pronounced ardor. Usigli led the orchestra through a sound reading of the Brahms second symphony and a cheerful Sinigaglia Overture.

APOLLO CLUB SCORES

The Hollywood Apollo Club revealed notable progress in their concert November 30 in the Wilshire-Ebell Theatre under the skillful control of Malcolm McMillan, who conducted from the piano and exacted careful balance and shadings. A new choral work, Faith, by Arthur Bergh, proved of quietly glowing fervor, written with masterly knowledge of vocal treatment and mounting in evenly beautiful melodic lines to an effective peroration. Foote's robust Bedouin Song, Music When Soft Voices Die, by Dickinson, and Holst's setting of a Hampshire folk song, Swansea Town, completed the first group. There were two dramatic but incongruous musical scenes in costume to mildly pleasant music by Harry Wayne. A group of harp solos was skillfully presented by an attractive young harpist, Frances Dunn, who played with ample technic and sound musicianship, scoring particularly in two delightful French songs arranged by Grandjany.

Jose Cansino and his Ballet Español delighted devotees of the Spanish dance in the Auditorium, November 25, and showed a greater maturity than heretofore.

R. D. S.

Music in Chicago

(*Continued from page 26*)

ing a program and by virtue of the qualities of extraordinary memory, musical intelligence and mechanical resources she unfolds them to the edification and enlightenment of her numerous followers, who feted buoyantly the artist throughout the afternoon.

BEATRICE BELL IN RECITAL

At her debut in the Studebaker under Harry Zelzer's management, Beatrice Bell, twelve-year-old piano prodigy revealed in her playing of Chopin, Mozart, Rachmaninoff, Westerhout, Maykapar, Schubert, Rameau and Liszt pianistic qualities unsuspected in one of such tender years. Carefully and intelligently trained, the youngster exhibited a technic that fears no difficulties and interpretative gifts far beyond the student class. Little Miss Bell boasts further a lovely touch and the strength of a young Amazon. Enthusiastically received, the youngster embarked on a professional career well prepared and destined to reach heights in the not far distant future.

HARRY ZELZER BRINGS JUSSI BJOERLING

Harry Zelzer, a wizard among impresarios, brings here artists whose popularity assures large attendance and unalloyed pleasure. One of these, Jussi Bjoerling sang himself into the hearts of a huge assemblage at the Civic Opera House and won enthusiastic approval for everything he did in a well arranged and unhackneyed program.

CLARITA MARTIN DANCES

Gorgeously costumed and beautiful to gaze at, Clarita Martin, charming and lovable interpreter of Spanish dances, gave as fine an exhibition of her art as witnessed since the days of the lamented La Argentina. To the accompaniment of a piano and her own castanets she proceeded to disclose her complete mastery of that form of dancing that requires suppleness, muscular development and marked rhythm. Those qualities, preponderant in her artistic make-up, added to an alluring and effective pantomime made her recital an event to be remembered and cherished.

NOVELLA MCGHEE IN SONG RECITAL

Unheralded and practically unknown, Novella McGhee in her song recital at the Civic Theatre proved herself the possessor of musical intelligence that should bring her renown among sopranos of the Negro race. Her interpretation of the Lieder could be taken as model, so impeccable is her phrasing, diction and style. Miss McGhee may not possess the most beautiful voice in the world, but she employs it adroitly to indicate every mood and succeeds admirably in conveying the full meaning of music and text.

EDWARD COLLINS' NEW OPERA HEARD

In presenting Daughter of the South, one-act opera by Edward Collins, with a quartet of fine singers, the American Opera Society went a step further in promulgating works by distinguished American composers. Mr. Collins has cleverly adhered to his native soil to paint in well thought out strains an episode of the Civil War, picturing the liberation of the slaves, Negro humor and the chivalry and romance of the south with music savoring of our cherished land and embellished by modernistic effects as original as catchy. Many in the audience assembled in the Lake Shore Drive Hotel lounge suggested that the opera be repeated in larger surroundings as the impression produced was decidedly favorable.

RENÉ DEVRIES

Vera Moore, Pianist, Playing in Paris and London

Vera Moore, pianist, who gave two recitals in Paris last May, has been reengaged for a Paris recital (Ecole Normale) February 8. She is also to give a London recital this season. Miss Moore recently played over the BBC (London) a program of Handel, Arne, Byrd, Beethoven, and Holst, as well as the Mozart F major concerto, with the BBC Orchestra, conducted by Erich Fogg. Her recent activities also included a recital for the Princesses Mary-Louise and Helena-Victoria, and a tour of New Zealand and Australia.

Opera Cavalcade Book Presented to Edward Johnson

Opera Cavalcade, a seventy-two page book of the Metropolitan, was presented to General Manager Edward Johnson by Mrs. August Belmont, chairman, at a reception on November 30 of the Metropolitan Opera Guild. Mrs. Belmont announced that a set of "tormentors," drapery borders to mask the frame of stage pictures at the sides of the proscenium, had been given the opera house. Ruth Adams Knight, author of the text for Opera Cavalcade, was introduced, as were the following new members of the company this season: Maria Caniglia, Marisa Morel, Risé Stevens, John Carter, Alessio De Paolis, Hans Hermann Nissen, Leonard Warren, Erich Witte, Boris Romanoff, choreographer, and Felix Wolfes, assistant conductor.

WINS CHURCH APPOINTMENT

ELWYN CARTER,

bass-baritone, artist pupil of Bernard Taylor, has been appointed soloist at the First Presbyterian Church, New York. His first oratorio appearance there was in Verdi's Requiem with Rose Dirman, Amy Ellerman and William Hain, under the direction of Willard Irving Nevins.

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RADIO HIGHLIGHTS

Dialed by H. A. S.

What with silver and golden jubilees being observed so copiously on the concert stages this season, it is interesting to note that radio also has its anniversaries. **Richard Crooks,** Metropolitan Opera tenor, who with **Margaret Speaks,** soprano, has long been identified with the Firestone Hour, aided that air feature in observing its tenth milestone on December 5 selecting his numbers from those most frequently requested. As usual **Alfred Wallenstein** conducted the orchestra.

Another celebrant was **Elisabeth Rethberg,** who made her sixth appearance with the Sunday Evening Hour under **Jose Iturbi's** direction. **Ezio Pinza,** Metropolitan Opera basso, was the December 4 soloist. For radio features, these two hours continue to maintain interest among serious music adherents.

For the second time an air audience heard Otello when the Metropolitan Opera matinee of December 3 brought **Giovanni Martinelli, Maria Caniglia** and **Lawrence Tibbett** again in the principal roles under the **Panizza** baton. The work was prefaced on December 1 by the operalogue of the Metropolitan Opera Guild. **Mme. Caniglia** on the next afternoon was the Magic Key attraction. **Dr. Frank Black** conducted, with **Leonard Joy** directing a medley of **Jerome Kern** numbers and **Felix Knight,** tenor, and **Dorothy Chapman,** soprano, among the vocalists. The week previous **René Maison,** Metropolitan Opera tenor, was the guest artist on this hour.

From near and far our orchestral programs continue to swell the airways. **John Barbirolli's** New York Philharmonic-Symphony Society again gives the Sabbath matinee audiences opportunities to hear most of the Thursday night subscription items and soloists. Among these recently have been **Zoltan Kurthy,** first violist, and **Orlando Barera,** violinist, in debut.

Fabien Sevitzky has been directing his Indianapolis Symphony Orchestra in several matinee broadcasts; **Howard Barlow** continues his Columbia Symphony Orchestra series; while from abroad **Igor Stravinsky** came from Turin with the ensemble of that city in a list of his own works.

The varied fare offered on the Curtis Institute of Music series has included **Eudice Shapiro,** violinist; **Jeanette Savran,** pianist; **Howard Vanderburg,** baritone; **John Simms,** pianist; **Herbert Baumel,** violinist; **Annette Elkanova,** pianist; **True Chappell,** cellist; **Ferdinand Maresh,** double bass; **George Brown,** violist; **Rafael Druian,** violinist; **Marguerite Kuehne,** violinist; **Thelma Cohen,** pianist; **Broadus Erle,** violinist; and the orchestra under **Fritz Reiner.**

The Cincinnati Conservatory of Music faculty members offered some Tschaikowsky and Brahms items, the participants being **Severin Eisenberger,** pianist; **Mihail Stolarevsky,** violinist; **Arthur Bowen,** cellist, and its own Madrigal Singers directed by **John A. Hoffmann.**

Genevieve Rowe, soprano, was soloist with the Columbia Concert Orchestra under **Bernard Herrmann,** conductor, on a recent broadcast. One of the most promising artists of the season to be heard on the Metropolitan Opera Auditions of the Air was **Agata Borzi.**

A debutante of recent date was **Marguerite Spiridovitch,** Russian contralto, who appeared on the NBC Music International program in Slavonic items.

Works of **Mabel Daniels** and **Howard Hanson,** among others, were heard on the first concert this year of the Phi Mu Alpha Little Symphony Orchestra from the Eastman School of Music. **Frederick Fennell** conducted.

Glenn Darwin, baritone, had **Vladimir Brenner,** pianist, assisting at his December 1 miniature recital over NBC. Two days later the baritone was heard with the **Roth** orchestra over this network.

A program of orchestral items by **Francis Buebendorf,** conductor of the New York Liederkranz Orchestra, came recently from WQXR which also brought the Loewenguth String Quartet in Debussy and Beethoven works. **Ethel Elfenbein,** pianist, was guest soloist with **Eddy Brown's** String Classics, a feature of this station.

Clear the airways for the annual Carol programs.

Syracuse Likes Lieder Sung by Lehmann

Symphony Orchestra Presents Mason's Russian Song Cycle—with Richard Hale as Soloist—National Players of Washington Led by Kindler

SYRACUSE, N. Y.—Lotte Lehmann sang on November 10 in Lincoln Auditorium. Without doubt this was one of the finest and most artistic Lieder recitals ever given here. Mme. Lehmann is an interpreter of the very highest rank and able to portray a wide variety of moods with a beauty of tone that is never impaired.

On November 16 the Morning Musicals gave one of its regular programs at the Mizpah Auditorium, presenting Ruth Hindon, a graduate student in the College of Fine Arts, as organist, the University Singers of forty trained voices, in a group of five choral numbers, and a quintet which played a new composition by Francis Frank, Syracuse composer, with Mr. Frank at the piano. The program was beautifully done.

ORCHESTRAL CONCERTS

That same evening the College of Fine Arts presented the Syracuse Symphony Orchestra with George Mulfinger, one of the school's teachers, as soloist. The first number was the concerto in F for three solo violins and orchestra by Vivaldi. The violinists were Murray Bernthal, Harold Carpenter and Harris Pine, graduates and students of the College of Fine Arts. Mr. Mulfinger gave a beautiful performance of Rubinstein's concerto in D minor and, after intermission, the orchestra played Brahms' third symphony.

The Syracuse Symphony Orchestra gave the first of a series of six concerts in Lincoln Auditorium on November 22. Richard Hale, soloist, appeared in Wagner's Wotan's Farewell and Fire Music, and in Daniel Gregory Mason's song cycle, The Russians. Dr. Mason was in the audience and was called to the stage to share in the applause after his songs. The program opened with Mozart's symphony in G minor and closed with César Franck's tone poem, Le Chasseur Maudit. The orchestra showed the effects of the long and arduous rehearsals it has had this fall by playing in an exceptionally fine manner.

On November 28 the Morning Musicals brought to Syracuse the National Symphony Orchestra from Washington, D. C., with Hans Kindler as conductor. This orchestra reflected the ideas and enthusiasm of their leader, and the result was an inspiring concert. The principal numbers were the Don Juan tone poem by Strauss and Tschaikowsky's Pathetique Symphony.

H. L. B.

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Paris Concert Life

(*Continued from page 7*)

to Miss Anderson's delivery. It was not until her Negro Spirituals, that Miss Anderson's audience really warmed up, and then there was enthusiasm without limit and encores without number.

Von Harten and Other Pianists

Georg von Harten gave one of the best piano recitals (Salle Chopin) heard here in a long time. His large audience listened to his every note with rapt attention, got him to repeat various items, and at the end, remained to cheer him into offering some extras. Mr. von Harten is not only an excellent pianist, he is also an eloquent musician. Everything he did was beautifully poised, and bore the laudable impress of a constant searching for tone at its loveliest.

Alexander Helmann's piano program was—as such—interesting, but as performed, it was tiresome. Mr. Helmann seemed so preoccupied playing either very *pianissimo*, or very *fortissimo*, that he forgot the line, form, and distinguishing character of his selections.

Walter Rummel gave three Liszt programs. The one I heard was more of a declamatory display than a musical feast. There were moments of brilliant virtuosity and contrasting tenderness, but an evening of Liszt—especially so much of the bombastic Liszt—is not the wholly delectable bill of fare that a fastidious concert-goer might desire.

Jottings

The Strasbourg Cathedral Chorus was effectively heard at Notre Dame.

Pianist Orloff did excellent work in Mozart and Liszt concertos, with the Colonne Orchestra, Paray conducting.

Ginette Neveu gave an agreeable reading of Brahms' violin concerto with Pasdeloup, Wolff directing.

Jacques Fournier, violinist, with the Paris Symphony Orchestra, under Morel, won success in the Brahms concerto.

Robert Kitain, violinist, Valentin Pavlovsky at the piano, gave a list of Tartini, Pugnani, Ernst, *et al*, before leaving for America.

Piano recitals were proffered by Gieseking, Janine Docasta, Wilhelm Kempff, France Ellegaard; song recitals by Jacques Bastard, Ria Ginster, and M. Simek.

The Lener Quartet is launched on its annual series of Beethoven Quartets.

The New Hungarian Quartet—one of the best groups before the public—revealed consummate beauty in Honegger (No. 3) and Beethoven (op. 59, No. 1) and Schubert (A minor).

London Fetes Artists

(*Continued from page 7*)

A distinguished audience, including the Prime Minister, Lord Runciman, and the American Ambassador and Mrs. Kennedy, gathered at Queen's Hall to applaud Kirsten Flagstad. Mme. Flagstad provided frequent moments of beauty in her Lieder program, notably in songs by Grieg and Strauss. The audience was enthusiastic and demanded encores.

George Perkins Raymond, American tenor, opened his Aeolian Hall program with songs by Purcell, followed by lyrics by Griffes, Thompson, and Carpenter. Mr. Raymond sang with exemplary tone and showed musical insight, notably in Wolf's Anakreon. Erich Meller accompanied.

Artur Schnabel, soloist with the BBC Orchestra under Sir Adrian Boult, did a masterly interpretation of Beethoven's E flat piano concerto. Sir Adrian read Haydn's symphony (No. 88) and Berlioz's Symphonie Fantastique with exemplary style and finish.

Other recitals included a two-violin seance by Yelly d'Aranyi and Adila Fachiri, assisted by Ethel Hodbay, pianist, and Bernard Shore, viola; a Bach-Chopin recital at Aeolian Hall by Edwin Fischer; and a Lieder program by Sabine Kalter, with Ivor Newton providing expert accompaniments.

VIOLINIST ARRIVES

ROLAND GUNDRY,
violinist, has returned from Paris and will remain in New York until he starts his concert tour in January (Photo by Hrand, Paris.)

Berlin Orchestral Events

(*Continued from page 7*)

Beethoven's seventh symphony, and with Ludwig Hoelscher, cellist, Max Trapp's cello concerto. Both conductor and soloist were roundly acclaimed.

Wilhelm Furtwängler led the orchestra in another concerto with Ernst von Dohnanyi playing Beethoven's G major piano example. Furtwängler read Bruckner's fifth symphony with his usual mastery. A warm reception was accorded conductor and soloist.

The Berlin Philharmonic Orchestra and Chorus, under Guenther Ramin, presented Malipiero's La Passione, and Brahms' Requiem. In the former (a first performance for Germany), the acrid harmonies did not register with the audience, which received the work with perfunctory applause. Soloists were Tilla Briem (soprano), Hans Hoffmann (tenor) and Gerhard Huesch (baritone).

Three and Four

In this domain, the Pasquier Trio charmed with a list of Beethoven, Schubert and Jean Rivier. The Stross Quartet opened its all-Beethoven series at the Singakademie. The Schlesisches Quartet included quartets by Max Trapp and Karol Szymanowski in the program presented at Beethovensaal—refreshingly new works at a time when routine lists are in vogue.

Pizzetti Fêted

The Deutsch-Italienische Gesellschaft presented Pizzetti's chamber-music works at the Singakademie, with the composer as pianist. Assisted by Vittorio Brero (violinist) and Enrico Mainardi (cellist) the composer played the sonata for violin and piano, his sonata for cello and piano, and his piano trio—all replete with melody, aristocratic in character, and erudite in conception.

Solo Artists' Offerings

Tito Schipa and Erna Sack gave recitals at the Philharmonie before sailing for America. Miss Sack sang arias from Lakmé, Mignon, a group of Schubert Lieder and varied folksongs. Michael Raucheisen was the expert accompanist, assisted by Heinz Breiden, flutist.

Schipa's program comprised a group of old Italian arias, Mozart, Massenet, and Donizetti numbers, and some Neapolitan songs. As regards Schipa's art, one might paraphrase the popular conception of singers and say "here is a singer who is a musician." Italo delle' Cese was the sympathetic accompanist.

Gieseking gave a beautiful display in a list of Beethoven, Schumann, Chopin, Rachmaninoff, and Debussy. Exquisite tone and pedal mastery characterized Gieseking's interpretations.

Two outstanding violin recitals were by Georg Kulenkampff and Ruggiero Ricci, the latter in his second Berlin program. Kulenkampff presented a Busoni sonata (dry and cerebral affair), Mozart's F major sonata, Bach's D minor partita, and Paganini's D major concerto. Siegfried Schutze collaborated at the piano.

Ricci's program included works by Vitali, Mozart, Paganini, Lalo, and Sarasate. The young artist again demonstrated his versatile prowess. He was assisted at the piano by Carl Zuerstner.

Other recitals included Edward Weiss, pianist, heard in Liszt, Chopin and Schumann; and Claudio Arrau in an all-Schumann program.

Sigma Alpha Iota Notes

Mary Becker, member of Sigma Iota chapter at Syracuse University, graduate of the College of Fine Arts there and of the Juilliard Graduate School, was violin soloist on October 17 with the Chautauqua Symphony Orchestra, at Dallas. She is head of the violin department at Hockaday School.

An ensemble program, comprising chorus, string ensemble and ten-piano group is to be presented by members of Iota Eta chapter, Terre Haute, Ind., this month.

Concerts by Carl Weinrich, organist, Helen Gahagan and Melvyn Douglass are on the annual series sponsored by Alpha Omicron chapter at Occidental College, Los Angeles. Sigma Upsilon chapter, at Lamont School of Music, Denver, Colo., in its recent series of recitals honored Ina Rains Souez, alumna.

Marion Corell, soprano, alumna of Sigma Delta chapter and the University of Illinois, received the Kinley Fellowship carrying a year of study abroad. She is in Sweden. Nellie Stuart, lyric soprano, former member of the University's school of music faculty and alumna of this chapter, passed the Italian government's examination for singers during her summer at Rosa Raisa's villa near Verona. She also studied with Barbini.

Beta chapter at Northwestern University, recently sponsored Rudolph Reuter, pianist, in recital for its scholarship fund.

Helen Pritchard, staff artist at the Toledo radio station, is to tour the Middle West in a series of harp lecture-recitals. She is a member of Epsilon chapter at Ithaca, N. Y.

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Brosa Active in Solo and Ensemble Field

Antonio Brosa, violinist, active as soloist, quartet player, and in sonata work, has varied engagements, including solo and quartet broadcasts, a midday concert at the London School of Economics, and a "Pop" at Wigmore Hall. Mr. Brosa recently gave the first performance of Herbert Bedford's Pathways to the Moon at the opening Torquay Festival concert, as well as playing a Paganini concerto. The Brosa Quartet, which opened the Broadcasting House chamber music series, playing Franck's piano quintet, assisted by Solomon, is further engaged to include a concert of three modern quartets by English composers, a sonata recital with Kathleen Long, quartet concerts at Reading, Leicester, Dublin and broadcasts in December, two Bach concerts with von Harten and the Boyd Neel String Orchestra at Londonderry House, and a tour of Holland, Belgium, France and Switzerland in January.

Ethel Bartlett Honored by Sigma Alpha Iota

CINCINNATI, O.—Ethel Bartlett, distinguished English pianist who with her husband, Rae Robertson, is such a favorite with American audiences, was made a National Honorary Member of Sigma Alpha Iota, music fraternity, by Eta Chapter, with Rebekah Alter, former national president, in charge of the installation ritual. The ceremony took place at the home of Mrs. Walter K. Sibbald.

M. D.

George Liebling's Overture to Ruth Played in Hollywood

The overture to Dr. George Liebling's opera, Ruth (premiered in Europe), was performed in Hollywood and Los Angeles, December 6 and 8, respectively at the Hollywood Playhouse and University of Southern California, under Jacques Samossoud and Gastone Usigli.

Bustabo Feted with Adelaide Orchestra

ADELAIDE, SOUTH AUSTRALIA.—Guila Bustabo, brilliant young American violinist, won an ovation at her first Adelaide appearance on November 1. As soloist in the Beethoven concerto with Dr. Malcolm Sargent conducting the Adelaide Symphony Orchestra, she made a deep impression on the audience, which cheered at the conclusion of her amazing performance.

C. H.

Princeton Symphony Orchestra and Choral Groups Appear

The Princeton Symphony Orchestra (Moritz von Bombard, conductor), gave a concert in Proctor Hall, Princeton, N. J., December 4. On December 11, in the Princeton University Chapel, a combined Christmas program was given by the Glee Club, the Chapel Choir and Symphony Orchestra.

Georges Barrère Soloist with National Orchestra

Georges Barrère, flutist-conductor, was soloist on December 6 with the National Symphony Orchestra, Washington, D. C., under Dr. Hans Kindler. On December 12 he appeared on the Beethoven Association program in Town Hall, New York, and on December 13 with Yella Pessl at Rochester, N. Y.

Lois Bannerman Gives Recitals in Six States

Lois Bannerman, harpist, gave a recital on December 4 for the Elizabeth (N. J.) Philharmonic Society with Virginia Johnson, soprano. She also appeared during the month in Virginia and West Virginia and has engagements also in New York, New Jersey, Connecticut and Pennsylvania. With Nora Fauchald, soprano, she played recently for the Music Club of Hastings-on-Hudson, New York.

Ormandy to Lead McDonald-Chapin Score

The Philadelphia Orchestra, under Eugene Ormandy, assisted by a woman's chorus of 250, will give the premiere of Harl McDonald's symphonic poem, with voices, Lament for the Stolen, at the Academy of Music in Philadelphia, on December 30 and 31. The vocal portions are settings of lyrics by Katherine Garrison Chapin, written especially for the chorus.

Boston Chamber Orchestra Opens Series

The Boston Chamber Orchestra (Bernard Zighera, conductor), comprising twenty-eight members of the Boston Symphony Orchestra, opened its third season on November 30 in Jordan Hall with Jan Smeterlin, pianist, as soloist. On January 18 Cleora Wood, soprano, is to appear and on March 1, the final concert, Amparo Iturbi, pianist, is to assist.

Elmo Russ Appears in Recital of His Songs

Elmo Russ appeared in a recital of his songs with Gloria Russ, soprano, and Sara Lee, contralto, at the New York studio of J. H. Duval on November 15. Vincent Sorey contributed several Russ violin numbers.

STUDIO NOTES

ALOYS KREMER

Firm and clean-cut Bach playing, supported by discreet pedalling, expressive and charming performance of Liadoff,

JOAN THURSH

Liszt and MacDowell items, and brilliance in the treatment of Mendelssohn's Capriccio Brillante, with Dr. Kremer at the second piano, were disclosed by nine-year-old Joan Thursh in her November 20 piano program at Hubbell Auditorium, New York. A large audience demanded an encore.

F. W. R.

BERNARD TAYLOR

Donald Dame, tenor soloist at Grace Episcopal Church, New York, appeared at the annual concert on December 6 of the Hillside (L. I.) Women's Club. On December 10 he gave a recital at Hiram College, Hiram, O., and the next night was heard in Messiah with the Cleveland, (O.), Messiah Chorus (William Albert Hughes, conductor). Tonight he appears in the same oratorio with the Akron (O.) Messiah Chorus and on December 18 sings in Saint-Saëns' Christmas Oratorio at the Brick Presbyterian Church, New York, under direction of Clarence Dickinson, organist. He is soloist on January 12 with the Altoona Symphony Orchestra (Russell Gerhart, conductor). With Brenda Miller, soprano, he gives joint recitals on February 23 at the Wade Park Manor, Cleveland, O., and February 24 at Lake Erie College for Women, Painsville, O. He is an artist-pupil of Bernard Taylor.

ANITA RIO

Pauline Walsh, heard on WOR, is touring the West in a series of programs. Mary Clute, in her third year as vocal instructor at Fairfax Hall, Waynesboro, Va., is preparing a production of Hänsel

ANITA RIO

und Gretel, to be followed by her own recital. Edith La Penta is soloist at the Church of the Holy Apostles. Theressa Harriton is to give a Steinway Hall, New York, recital. William Burbank continues as soloist at the Cathedral of St. John the Divine, New York. Zaida Bravo, soprano, has given broadcast programs. Frank Day, baritone, is Christmas soloist at the French Colony Church. Salvatore and Harry Leggio, tenor and baritone, are offering duet programs. All are artist-pupils of Anita Rio who has Bernard Gabriel associated with her studio.

EDWIN HUGHES

Alton Jones, Ben Jones, Anca Seidlova and Martha Thompson, artist pupils of Edwin Hughes, were assisting soloists at the series of piano concertos offered at the Federal Music Theatre, New York, by the Greenwich Orchestra (Joseph Littau and Edgar Schenkman, conductors) under the WPA Federal Music Project.

LA FORGE-BERÚMEN

Constantine Callinicos, talented young Greek pianist, displayed admirable technic and musical insight in a Brahms group at the November 17 musicale at the La Forge-Berúmen Studios, New York. He was presented by Ernesto Berúmen, with William Schoonmaker, who showed a sensitive touch and clarity of technic in another Brahms section. Alice Huebner displayed brilliance and excellent grasp of mood in modern numbers of Szymanowski, Rachmaninoff,

(*Continued on page 32*)

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STUDIO NOTES

(*Continued from page* 31)

Ravel and Scriabin. Mr. Callinicos closed the program with some Chopin items.
A. R.

DR. GEORGE LIEBLING

Dr. George Liebling played a recital of works of Franz Liszt on November 22 at Scripps College, Claremont, Calif. His artist-pupil, Dorothy Ellen Ford, is now playing twenty-five engagements in Texas. Dr. Liebling presents his pupils in a recital, January 7, at the St. Francis Hotel concert hall, Hollywood.

ALEXANDER LIPSKY

Carol Dickson presented a piano program of Franck-Bauer, Scarlatti, Bach-Tausig, Brahms, Schumann, Debussy and Chopin numbers for the Manor Club, Pelham Manor, N. Y. on November 13. Ethel Elfenbein, appeared that evening in the WQXR Young American Pianists Series in works of Bach, Scarlatti, Brahms and Ravel. Both are artist-pupils of Alexander Lipsky.

Conservatories and Schools

Juilliard School of Music

The first in the series of three students' concerts was given at the Juilliard School of Music on November 5 with Dean Dixon conducting Weber's overture to Der Freischütz; Drusilla Huffmaster, pianist, playing the Brahms' D minor concerto with Jacob Schwartzdorf conducting; Lois Wann, oboist, soloist in D'Indy's fantasy on French folk themes with Richard Korn as conductor; and Leonard Posner, violinist, offering the Mendelssohn concerto under Frederick Dvonch's direction. The orchestra, soloists and conductors are students.

Robert Simon, music editor of the New Yorker, is conducting a new course in broadcasting technic.

Helen Van Loon and James Curtis joined the choir of Emmanuel Baptist Church, Brooklyn, N. Y., in Mendelssohn's Elijah under the direction of George William Volkel, of the graduate school faculty.

Frederick Jacobi's quintet, Hagiographa, was given its New York premiere on November 1 in the New York Public Library by Irene Jacobi and the Kolisch Quartet. Commissioned by Mrs. Elizabeth Sprague Coolidge, it was heard at the Pittsfield Festival.

Vera Weikel, soprano, and the Festival Male Chorus appeared in Allentown, Pa., on November 2.

William Ehrenkrantz, violinist, participated in the Sigma Sigma concert of the University of Newark, N. J., on November 5.

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LUCILLE MANNERS
Soprano
Mgt. NBC Artists Service, RCA Bldg., N. Y. C.

Mary Allison, a Juilliard Graduate School fellowship holder, inaugurated a Layman's Music Course at the Mannes School of Music, New York, on November 15.

Eastman School of Music

ROCHESTER, N. Y.—Recent appointments to the faculty of the Eastman School of Music include Dr. Dwight Ireland, assistant professor at the University of Rochester, to history of education; Catherine Crozier to the organ division; Norma MacRury to the department of French, and Robert Andrew Yost to the piano division.

American Conservatory of Music, Drama and Dance

Robert Sackrison, twenty-five-year-old tenor, of Columbus, O., has been awarded a voice scholarship at the American Conservatory of Music, Drama and Dance for study with Povla Frijsh, soprano, and H. Maurice Jacquet, composer-conductor, faculty members. For two years he studied opera technic with Dr. Ernst Lert at Curtis Institute. An American of Swedish ancestry, he intends to specialize in Wagnerian roles.

Academy of Allied Arts

Elaine Hornberger, student of Charlotte Lund, sang the role of the Sandman in Hänsel und Gretel, given on November 26 at the Heckscher Theatre, New York, by the Charlotte Lund Grand Opera Company. Other students of the academy participating were Countess La Barre, Gloria Hammer, Adele Schrage, Elaine Eschelman, Helene Malloy and Esther Alvarez.

The program at the annual faculty musicale of the Academy of Allied Arts on December 3, was presented by Frank Kneisel, violinist; Prince Irakli Orbeliani, pianist; Vladimir Zorin, bassocantate; and Michael Fiveisky, conductor-pianist. Paco and Juanita Cansino gave Spanish dances.

Peabody Conservatory of Music

André Marchal, blind organist from the Church of St. Germain des Pres, Paris, opened the series of three organ recitals, on December 12, arranged at the Peabody Conservatory of Music, Baltimore, Md., by Otto Ortmann, director. On January 23 Carl Weinrich is to be heard under the auspices of Baltimore Chapter, A.G.O. The final program is scheduled for March 6.

University of Michigan

Lawrence Tibbett opened the sixtieth annual Choral Concert Series, with Stewart Wille at the piano, at the University of Michigan (Dr. Charles A. Sink, president). The second program offered Artur Rodzinski and the Cleveland Orchestra. Listed also in the series are Jose Iturbi, Kirsten Flagstad, Josef Hofmann, the Boston Symphony Orchestra, Yehudi Menuhin, Gregor Piatigorsky, the Budapest University Chorus and the Roth String Quartet.

According to Dr. Sink, classes in the school of music and graduate division are overflowing this year. He stated that the annual festival of six concerts this summer is to held on May 10, 11, 12 and 13, and the Philadelphia Orchestra under Ormandy and the University Choral Union (Earl V. Moore, conductor), are to participate.

Four concerts on the Frieze Memorial Organ have been given, as part of the faculty events, by Palmer Christian, university organist, who had Hanns Pick,

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cellist, assisting at the November 9 program. Thor Johnson directed the University Symphony Orchestra with Wassily Besekirsky, violinist and Andrew Ponder, violist, as soloists. Mabel Ross Rhead, head of the piano department, and Wassily Besekirsky, violinist and Joseph Brinkman, gave recitals. Percival Price, guest carillonneur, gave a series of programs on the Charles Baird carillon.

OBITUARY

Georges Baklanoff

BASLE, SWITZERLAND.—Georges Baklanoff, Russian baritone, who appeared with the Boston and Chicago opera companies, died here on December 6. Born fifty-six years ago in Petrograd, he passed the examinations to practise law before deciding upon a musical career. Following study in Rome with Vanzo, he made his debut at the Imperial Opera in Petrograd in Rubinstein's Demon. He created the title role there in Moussorgsky's Boris Godounoff and also sang with the Vienna State Opera under Gustav Mahler, at Covent Garden, Moscow, Berlin, Paris, Budapest, Monte Carlo, Stockholm and Madrid. In 1914 he joined the Boston Opera and from there went in 1917 to the Chicago Opera. After touring Europe, he returned as a member of the Chicago Civic Opera Company. His repertoire is said to have included sixty operatic roles. During the World War he was wounded while serving with the Russian army. S. G.

William Robert Crawford

EAST ORANGE, N. J.—William Robert Crawford, for many years organist in Newark and East Orange churches, died on December 6. He retired in 1920. A composer for piano and organ, he also owned a book-binding business. His wife, a son and two daughters survive. T. T.

Léon Delcroix

BRUSSELS.—Léon Delcroix, Belgian composer, died here recently at the age of fifty-nine. He was a student of the Schola Cantorum at Paris, among his teachers being Joseph Wieniawski, in piano, Alphonse Mailly in organ, D'Indy and Theo Ysaye in composition. His works, written along classic lines, include operas, ballets, many orchestral compositions, piano pieces, songs, and a trio awarded the Royal Academy of Belgium Prize. He conducted various orchestras including that at the Trocadero in this city. F. de B.

Evelyn Bury

BOLTON.—Evelyn Bury, soprano, born at Bolton, died at Gravesend, Kent, on November 5. Shortly before her passing, Miss Bury had been singing Butterfly with the Universal Opera Company at Lewisham. Though a singer from girlhood, she had originally been employed in a cotton mill. Joining St. George's Choir, she later sang principal roles with the Bolton Amateur Operatic Society, and finally appeared in concert at Blackpool and before Princess Alice and the Earl of Athlone. Her most successful roles were Marguerite in Faust and Mimi in Bohême. N. M.

William Frederick Peters

ENGLEWOOD, N. J.—William Frederick Peters, violinist and composer, died on December 1. Born in Sandusky, O., sixty-seven years ago, the son of a Civil War bandmaster, he studied at Leipsic Conservatory. He was musical director for David Belasco, Mrs. Leslie Carter and Maude Adams and is credited with having taught the latter to play the violin. He wrote the score for When Knighthood Was in Flower, believed to be the first original motion picture score, and also authored The Purple Road, The Mayor of Tokio, Iole and scores for numerous motion pictures. Recently he completed thirteen original operettas for radio. His widow and a son survive. T. T.

Clifford Lang

CINCINNATI, O.—Clifford Lang, Cincinnati pianist-composer, was killed in an automobile crash in the East. Former pianist for Paul Whiteman's Orchestra, he was a graduate of the Cincinnati College of Music. His first major work, a concerto for piano and orchestra, was premiered here several years ago and last year Charles Courboin gave the premiere to his organ concerto with the Cincinnati Symphony Orchestra. In 1934 he was awarded a fellowship at the Juilliard Graduate School, New York. He was thirty-one years of age. M. D.

Edward Algernon Baughan

LONDON.—Edward Algernon Baughan, drama, music and film critic, died on November 26. Born seventy-six years ago, he had retired in 1936. Most of his work was on the Daily News. George Bernard Shaw thinly caricatured him in Fanny's First Play. He was the author of Music and Musicians and Ignace Paderewski, and had contributed to British and American publications, principally on music, as well as to the Encyclopedia Britannica. W. R.

Elsa Melamet

BALTIMORE, MD.—Elsa Melamet, mezzo-soprano of the Baltimore Opera Society, died on November 24. She was forty years of age and had studied under her father, the late David S. Melamet, founder and director of the opera and later piano at Peabody Conservatory of Music. Accompanist for the Clef Club, she had been soloist in many churches here. She had appeared in Lohengrin, Aida, Hänsel und Gretel and Mignon. Her husband and a daughter survive. T. Y.

Mrs. Sophia Listemann

CHICAGO.—Mrs. Sophia Listemann, widow of Bernhard Listemann, violinist, conductor and patron of the arts, died here on November 24. She was eighty-six years of age. Many years ago the Listemann home in Boston was the meeting place of prominent musicians where Paderewski, de Pachmann, the Steinways, Sir George Henschel and others appeared at teas and musicales. W. Y.

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ROBERT KITAIN
and Captain M. Villar of the SS. Normandie as the violinist arrived in New York for his first American tour. His Carnegie Hall, New York, recital is scheduled for January 11.

(BELOW)
ERNEST CARTER,
American composer, and his wife at their Kidney Pond (Me.) camp. His opera The White Bird is to have three performances at Riverside, Calif., under the direction of Marcella Craft, former Munich Royal Opera soprano. Barton Bachmann conducts.

(RIGHT)
FERI ROTH,
new director of the Chamber Music Academy of Westminster Choir College, Princeton, N. J., surrounded by members of the Hungarian Pro Ideale String Quartet, studying at the academy.

BENIAMINO GIGLI,
second from right, was guest of Boris Morros, Paramount music director, during a recent visit to the Hollywood studios. Other luncheon guests were I. G. Rossi, left, the tenor's manager, and Mario Marafioti, right, his vocal teacher.

YEHUDI MENUHIN
made his first appearance of the New York season in Carnegie Hall on December 5, playing his own cadenzas in Mozart's fourth concerto. His tour opened on the Pacific Coast and included appearances in the Middle West and Eastern cities in solo programs and with orchestras. In February he sails for the British Isles and the Continent, where he tours through May. (Photo by Blackstone Studios, Inc.)

PELLÉAS ET MÉLISANDE CAST
in a lighter moment after a Los Angeles performance. Left to right, Otello Cironi, Erich Leinsdorf, who conducted, Janine Micheau, Carlton Gauld and Georges Cathelet.

(BELOW)
EDWIN McARTHUR
conducting a rehearsal of Lohengrin at the Chicago City Opera where he made his American debut as an operatic conductor. (Kenneth Heilbron, Photo, Chicago.)

(LEFT)
ELAINE DE SELLEM,
mezzo-soprano and Chicago voice teacher, has many pupils in the concert, recital and opera fields. Among them, Jeanne Devaney made her debut with the Chicago City Opera in Turandot, on November 19, and Genevieve Miess sang Leonora in Il Trovatore with the American Opera Company on November 20.

(RIGHT)
HUAPALA WITH HER NATIVE MUSICIANS
giving a program of Hawaiian dances.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Geoffrey Landesman

ZLATKO BALOKOVIĆ

Completing Spring and Fall Tours in Southern Europe
Has Returned for His 1938-39 American Season